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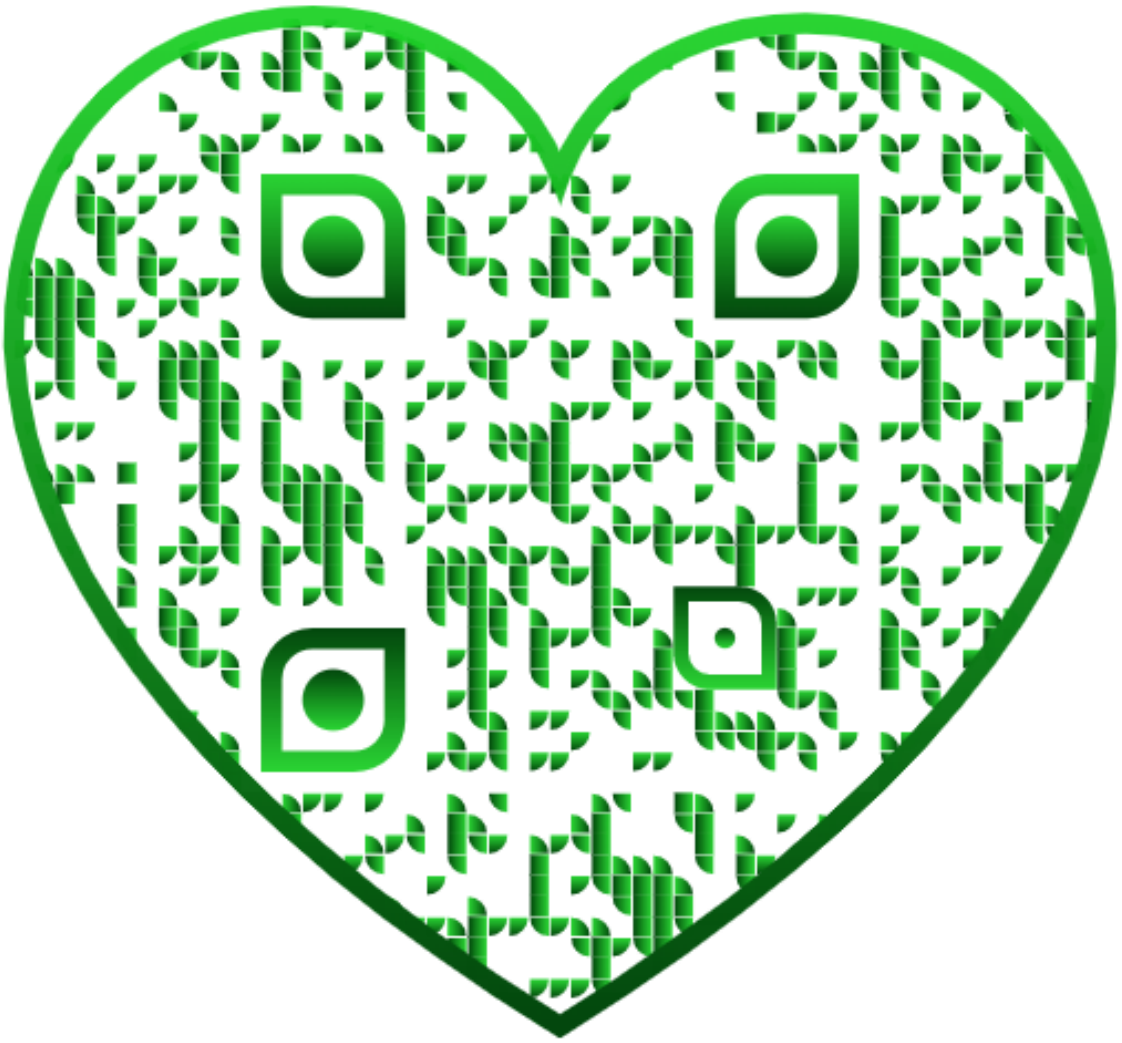

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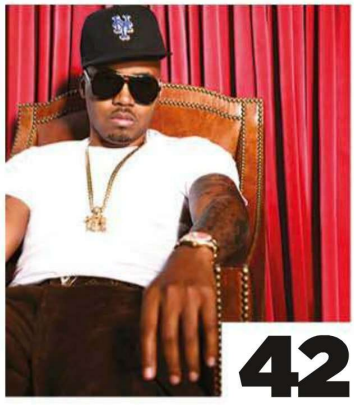

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"AS THE BONUS CD ENDS, I BEGIN HALLUCINATING"

LISTENING TO BLUR'S 18-HOUR BOXSET IN ONE GO IS TOUGH

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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

TRACK OF THE WEEK

THE XX

ANGELS

The best artists are the ones that you can believe in fully. It's like, how Jack White isn't anything but the über-controlling guitar-shredding Willy Wonka of garage-rock. It's why Lady Gaga can't wear jeans or why Madonna never says sorry (even about releasing an album titled 'MDNA'). The xx have got that magic, too. You really can imagine them staying up late, watching VCRs and whispering to someone that they're crushing on them hard. Or being frozen with desire. Or making it better "*with the lights turned off*". Their sharp all-black uniforms are so instantly recognisable that the website Hipster Runoff went as far as dedicating a post to the first time Oliver Sim swapped a black shirt for one with a bit of red on. New track 'Angels', then, a free download from second LP 'Coexist', builds on their myth. The perfect follow-on from their debut (and lead into the loved-up tone of this one), Romy spools heart-melting lyrics like "*they would be as in love with you as I am*" and "*I think I'm ready, as long as you're with me*", while Jamie shows that he's still as good at making sparse, reverberating, soul-rattling beats as he is making clubs bump with his steel-pan-heavy solo records. As recent gigs prove, when a beauty like this sits next to new richer, deeper productions, it makes for an even more hero-worship-inspiring kind of WOW.

It makes for an even more hero-worship-inspiring kind of WOW

Siân Rowe , Assistant Reviews Editor

THE VACCINES

Teenage Icon

"*I'm no teenage icon/I'm no Frankie Avalon/I'm nobody's hero*". If 'No Hope' was a slow burn, on 'Teenage Icon' The Vaccines are blasting right back to their anthemic best. A three-minute belter that will launch a thousand beers when it lands in festival tents this summer.

Damian Jones, writer

GUNNING FOR TAMAR

Dark Sky Tourism

As well as being brilliantly named, Oxford four-piece Gunning For Tamar don't half pack a wallop. This new single sounds like early Biffy Clyro wrestling with a bulked-up Future Of The Left. Discordant, full of energy and verve and supremely catchy – this lot are going to rule.

Tom Goodwyn, writer

DELPHIC

Good Life

Delphic haven't quite become the new New Order in the two and a half years since their debut was released. But this taste of their second album, an official Olympics song, is stirring enough to soundtrack a slo-mo of the pained expression of a long-distance runner as London raindrops cascade elegantly off his forehead.

Jamie Fullerton, Features Editor

NIGHT WORKS

The Eveningtime

Produced by Metronomy's Joe Mount (an old mucker of Mr Gabriel Stebbing), 'The Eveningtime' has the detached, intense vibe of the former's 'Corrine', but the creepily enticing hook of "*It looks like you own the eveningtime*" is all original Night Works.

Ailbhe Malone, writer

FRANK OCEAN FEAT TYLER, THE CREATOR

Golden Girl

Another reason to buy a physical copy of 'Channel Orange' (looking at you, streaming cheapskates) comes in this long-awaited 'bonus' collaboration between Frank and OF's most notorious. Ocean praises a 24-carat lover and Tyler shows he's a softie really, praising GOLDEN girls and suggesting they listen to, um, Michael Bolton.

Emelie Joy, writer

CHELSEA LIGHT MOVING

Groovy & Linda

With cries of "*Don't shoot – we are your children!*", Thurston Moore's new band take on the grizzly subject of two late-'60s East Village hippies whose dreams of peace and love (man!) ended in a shooting. It is, as you'd expect, a bloody distorted guitar jam that will keep Sonic Youth fans more than satisfied.

Jenny Stevens, Deputy News Editor

HOW TO DRESS WELL

Cold Nites

This taster from Tom Krell's up-and-coming second album 'Total Loss', written with fellow traveller Forest Swords, confirms Krell's mastery of a singular strain of sadface avant-R&B – a blend of lonely falsetto, twinkling pizzicato strings and sleepy boom-clap that slips down like a pill in your drink.

Louis Pattison, writer

TAME IMPALA

Apocalypse Dreams

Wow, there really is no let up in the flow of potent psychedelic brilliance from Australia at the minute. No sooner have we waved goodbye to Pond, and Impala (featuring two of Pond) are back and as mind-bending as ever. And look below, there's more coming still!

Hamish Macbain, Assistant Editor

MELODY'S ECHO CHAMBER

Endless Shore

Wow, there really is no let up in the flow of po... Ah, shit, already done that. Melody's Echo Chamber then, featuring a real-deal French chanteuse called Melody and Kevin Parker from Tame Impala gear up for the release of their debut album with this – a swirling, chopped-up slice of lilting heaven.

Matt Wilkinson, New Music Editor

ANDY WILLSHER, MACIEK POZOGA

FEEL EVERY NOTE

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Samsung WIRELESS AUDIO DOCK

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SAMSUNG

UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Dan Martin

AMY: THE LEGACY

One year on from her death, Amy Winehouse is inspiring a whole range of initiatives, from London to New Orleans

SPECIAL REPORT

When she died, one year ago this week, it felt as though Amy Winehouse would forever be associated with tragedy – drink, drugs or unfulfilled promise. Such is often the case when an exceptional young talent like hers is extinguished prematurely, after just two albums.

Twelve months on, however, and that legacy no longer looks quite so bleak. The London borough where Amy lived has honoured her with a portrait in Camden Town tube station, while there are also plans to erect a statue of her outside the Roundhouse. And following the posthumous release of last year's 'Lioness: Hidden Treasures', there was talk last week from her father, Mitch, of "at least one other album, if not two".

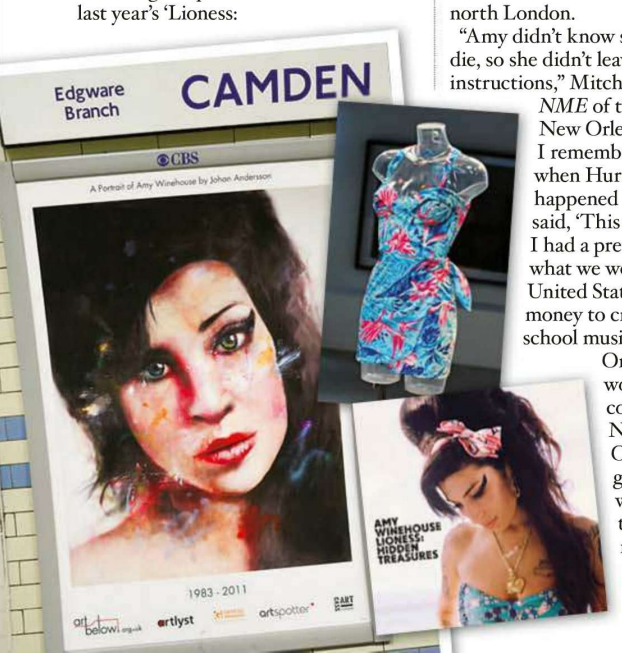
The most important work, however, is being done by the family-run Amy Winehouse Foundation. As the anniversary of her death approached, the foundation announced a flurry of charity initiatives in Amy's name, ranging from funding after-school music clubs for disadvantaged kids in New Orleans, to a scholarship at the Sylvia Young Theatre School (Amy's alma mater), to the building of the Noah's Ark children's hospice in north London.

Many of the projects are based in Amy's beloved Camden

"Amy didn't know she was going to die, so she didn't leave a detailed list of instructions," Mitch Winehouse told *NME* of the foundation's New Orleans initiative. "But I remember sitting with her when Hurricane Katrina happened in 2005, and she said, 'This is terrible, Dad.' So I had a pretty good idea of what we were gonna do in the United States. We're raising money to create an after-school music workshop in New Orleans, and we're working in conjunction with the New Orleans Jazz Orchestra. We're gonna feed them and we're gonna create these after-school music clubs."

Many of the foundation's projects, however, are based in and around Amy's beloved Camden, with the building of the children's hospice just the tip of the iceberg. The foundation's focus is on charities that work with young people who have been affected by drink or drugs, as well as improving the lives of kids. London's New Horizon Youth Centre is a drop-in centre for troubled 16-21 year olds that boasts a high-spec recording studio, which has received – in the words of music tutor Ed Treacy – "a kick in the arse" from the foundation's £35,000 grant.

"Ever since the foundation got involved with us, they've been very involved on a personal level," says Treacy. "Mitch has volunteered here several times, dropping in to ask how he can help. He's donated some Amy Winehouse merchandise which was



auctioned off, with the proceeds given to New Horizons. We're very, very grateful that they're involved to the extent that they are."

Hopes And Dreams is another London-based charity who have been beneficiaries of the foundation. A wish-granting organisation for chronically and terminally ill children, their association with the Winehouse family predates Amy's death, as committee member Ruth Salahi explains.

"Mitch came to one of our events and was so taken by the work we do that he told Amy about us, and she donated one of her dresses," she says. "After she died, Mitch told us to sell the dress, because Amy would have wanted to help the charity. So one of our committee members went onto the TV show *Four Rooms* with Mitch and managed to sell the dress for £25,000. The foundation has also given us a £10,000 donation on top of that. They've made a huge, huge difference. Mitch has become one of our patrons; he comes to a lot of our fundraising events with his family, and they all support us, which is wonderful."

Ultimately, of course, the foundation's good deeds can't soften the blow of Amy's death or make up for what could have been, but it does help to make her name a force for positivity, something that seemed unthinkable in the wake of the sadness of last July. The unfinished and unreleased songs will eventually run out, but the work of the foundation will go on, a legacy worthy of the music itself.

"Tony Bennett and I – we're friends now, and he talks about Amy," says Mitch. "He says, 'Ella Fitzgerald, Sarah Thorne, Diana Washington, Amy Winehouse'. There's no pause. It's not one, two, three, four. He considers her among the greatest female jazz singers of all time, and what can I say? That's Tony Bennett saying that. I think her music, however limited it was – and it was limited, because obviously it was only two albums – will last forever."

The Amy Winehouse Foundation will be eBay's charity of the week from July 23-29. Donate at the checkout and bid on exclusive Foundation items – all proceeds go to the charity. For more info go to www.amywinehouse-foundation.org

The stars on Amy

TOM MEIGHAN, KASABIAN

"I can remember going round her house when her first album was out – she'd completely changed her style, the first album was nothing like the second one. We got the guitar out, I played one of my songs and she started playing one of hers, and I was like, 'Wow!' It was great, she was lovely. I do miss her, yeah."

JOHNNY LLOYD, TRIBES

"We shared a lot of friends with Amy and she was on the same label as us. I think she was one of the most talented people to come out of the country in a long time. Great songwriter and fantastic singer, obviously – it was a real tragedy for music as a whole."

RYAN JARMAN, THE CRIBS

"I really admired the way that her whole life was tailored towards existence and art. You can't be a musician part-time – it's a complete and utter lifestyle choice. She fully understood that."

AMY'S LEGACY: AT A GLANCE

And a look at what's next, too...

NOAH'S ARK CHILDREN'S HOSPICE
Mitch has described this one as "one of our major projects. There is no children's hospice covering Camden, Islington, Enfield. That's where Amy lived and grew up. They've bought the land, we're gonna help them to build it".

THE SYLVIA YOUNG SCHOLARSHIP
The foundation will award one student a full five-year scholarship to the stage school Amy graduated from, as well as half-scholarships to two others.

NEW ORLEANS
The New Orleans after-school project is being run in conjunction with the New Orleans Jazz Orchestra, which aims to educate and feed the city's underprivileged youngsters – Louisiana has one of the highest rates of child malnutrition in the US.

... WHAT'S NEXT?
Although Mitch seems optimistic about the possibility of further albums, don't hold your breath: when we got in touch with Amy's label Universal, we were informed that there was "nothing to report". As for what those albums might contain, Mitch has acknowledged that while there are "loads of covers" yet to be released, "we don't wanna rip anybody off. When her fans are so precious to us, we don't want to put out dross."

NME SAYS

"CLEVER, SHARP"

NME's Matt Wilkinson on how we should remember Amy

The one time I met Amy in person, for an interview a few months after 'Back To Black' was released, she was nothing short of mesmerising. Yes, she was pissed at midday. She was insecure and childlike too, in a way that couldn't help but make you draw comparisons to Pete Doherty. But she had presence, and fuckloads of it. Practically everything she said in the few minutes I spent with her was compelling, insightful, clever and sharp. You don't hear people saying that about her much any more, the same way you don't hear people bigging up her musical genius. It's sad when people who die young have their life dragged through the tabloid gutter – the same thing happened to Elvis, Lennon, Cobain and a million others. No-one deserves that – and it's refreshing to hear that however tragic her end, her reputation is being put to good use.

WORDS: BARRY NICOLSON PHOTOS: DEAN CHALKLEY, CHANNEL 4, ALAMY, PHOTOSHOT, ANDY WILLSHER, DAN KENDALL, GETTY

Wow...The Offspring are still going. Mental

VAMPIRE WEEKEND RETURN WITH TEETH

Dig out those bloodsucker puns again, as the boys debut new material at their first show in two years

FRONT ROW

Ezra Koenig of Vampire Weekend scans the sold-out crowd of hipsters, office workers, and those sporting pastels and boat shoes gathered at the Cleveland House of Blues (July 12). "How many of you were here in 2007 when we played the Beachland Tavern?" he asks rhetorically, to conspicuous quiet. There were barely 75 people in attendance that night when his band, just starting to gather a buzz outside of New York for their danceable and accessible blend of world pop, opened for Dirty Projectors. A smattering of hands are raised. Undaunted, Ezra continues, "Are you having a good time?" The reply is deafening.

Tonight, breaking cover after two years of darkness, Vampire Weekend return to tantalise fans with what to expect from their next album. There is pep in the steps of Koenig, bassist Chris Baio, keyboardist Rostam Batmanglij and drummer Chris Tomson as they take the stage. All but Tomson are clad in freshly pressed, button-down shirts. Batmanglij's bright white teeth beam from behind dark sunglasses. Close to the stage, a group of young women hold a big sign on yellow posterboard that reads, "I heart Ezra". A second group's sign is clearly angling for a backstage invite. Then, without a word, the first syncopated notes of 'Cousin' hit, Tomson adds a drumroll, and the floor is awash in moving bodies. An even heartier reaction greets old favourite 'Cape Cod Kwassa Kwassa'.

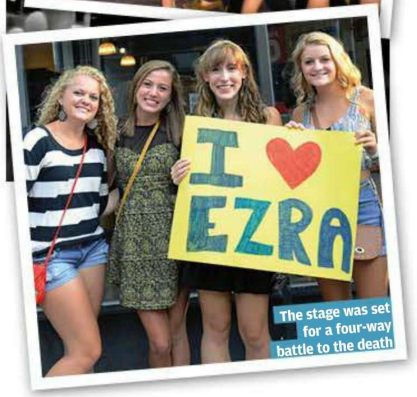
Koenig, now playing an acoustic guitar, recounts a tale of requited love

Signs are that the band are just as glad to be back as the fans, grooving to favourites like 'Holiday' and 'I Stand Corrected'. Like when Koenig takes a step back during 'M79' and lets the crowd take over on the chorus. Or the manner in which Tomson, now sporting a beard as if he'd spent his time away in a secluded cabin in the woods, pounds his kit with punk-rock force on 'A-Punk'.

SETLIST

'Cousins'
'White Sky'
'Cape Cod Kwassa Kwassa'
'M79'
'Run'
'Holiday'
'California English'
'A-Punk'
'Horchata'
'I Stand Corrected'
'I Think Ur A Contra'
'New Song #2 (I Know I Love You)'
'Diplomat's Son'
'Campus'
'Oxford Comma'
'Giving Up The Gun'
'One (Blake's Got A New Face)'
'Mansard Roof'
'The Kids Don't Stand A Chance'
'Walcott'

To get in you HAD to be wearing a pair of comfy shorts



The stage was set for a four-way battle to the death

Ever the teases, they play just one new song tonight, simply referred to on the setlist as 'New Song #2', though possibly called 'I Know I Love You'.

It's disarmingly straightforward. Koenig, now playing an acoustic guitar, recounts a tale of requited love in long, drawn out syllables as he strums a handful of chords to a quick beat. Baio and Batmanglij are both behind keyboards, but unlike most of their tracks, where the keys work in short, bright tones, they play in the style of early garage-rock, coaxing out the washed, sweeping sounds of a Wurlitzer organ. The song has the potential to be a comeback single. But when you witness the reaction of the crowd, when you hear every word of 'Oxford Comma' echoed back by hundreds, and when as 'Walcott' cranks the crowd into one giant pogo, it becomes clear that Vampire Weekend really need no reintroduction.

WORDS: BILL LIPOLD PHOTOS: JEFF SIERPUTOWSKI

THE BEST OF NME VIDEO.COM THIS WEEK

KASABIAN'S TOM MEIGHAN MEETS KEVIN ROWLAND
tinyurl.com/budzqzd
What happened when Kasabian's Tom met the Dexys legend in a London café? Find out here...

FRANK TURNER TALKS ABOUT HIS NEW SIDE PROJECT
tinyurl.com/d3ckf2w
The troubadour tells us about his depraved new concept and his song about Natalie Portman. Intriguing.

COURTEENERS PLAY A BRAND NEW SONG JUST FOR US
tinyurl.com/c4aroc8
Liam Frey whips out his guitar and sings a brand new song exclusively for us backstage at T In The Park.

BOMBAY BICYCLE CLUB TALK NEW DIRECTION
tinyurl.com/cpqjcap
No, they've not gone dubstep, but they do have a shocking new electronic direction. Blimey.

RETNA

THE DEBATE

SHOULD THE STONE ROSES MAKE ANOTHER ALBUM?

*Heaton Park's out of the way and new Roses material is imminent. But should they do it? NME's **Barry Nicolson** and **Sam Wolfson** battle it out...*

BARRY First off, let me stress that the question of how a new Stone Roses album would compare to their debut is a very different kettle of fish, one that probably only a tiny handful of people outside of the Roses themselves would be able to talk about with any real authority. But going by what I saw at Heaton Park, I certainly think that it would – or will, given that they've already signed two bloody massive record deals – be worth their while trying. As a band, they sounded fantastic. As a unit, they looked happy and relaxed. They obviously want to do it, and – thus far – they seem to be advocating a sensible, take-our-time approach. What's not to like?

SAM: Yes, OK. Fine. Not to go down in the first round but I don't care whether the Roses make another album. If they want to pool their winter fuel allowance so they can get some time in a booth, so be it. But if that record does come out, I want it to be treated with a level of reverence similar to an Ocean Colour Scene headline set at the Taunton Leisure Centre. What's not to like? The Roses are a washed-up nostalgia act with their best years long, long behind them. I'm glad their reformation made you people happy but we've got to stop pretending that anything they do next could ever match what's gone before. Never mind the high-watermark of their own debut, do you really believe a potential new Roses album would compare to other records released this year?

BARRY: Is that something you'd ask of Blur, who are (roughly) the same age as the Roses and haven't made an album together for almost 10 years? I doubt it. Age is less of a barrier to good music than desire and ambition – something which, I'll grant you, many artists lose by their mid-to-late forties: witness the Pixies continuing to suck the cash cow's udder dry, eight years after they first reformed. The Roses, however, have a motivation most others don't: they still have something to prove. Do I think they're capable of making a good album? Absolutely. A great one? Who knows? But that they're doing it at all kind of nullifies your dismissal of them as a "washed-up nostalgia act".

"You're gonna pay us HOW much to make a new record?"

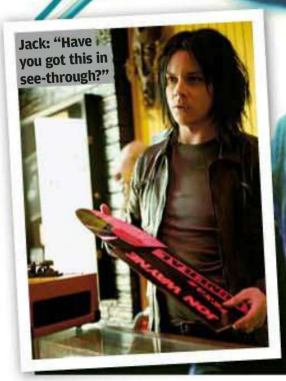
SAM: Blur are a band who've continually reinvented themselves with spectacular success. I'm nervous about them chipping away at their legacy, but '13' and 'Think Tank' showed they can progress with maturity. By contrast, looking at the coverage of the Heaton Park gigs was like stepping into a C&A-sponsored time-warp. Tens of thousands of men (it was nearly all men) whose staid, Brown-ite view of rock'n'roll had led them not only to an unfulfilling musical palate but also to a haircut like a pineapple upside-down cake. There's no doubt that 'The Stone Roses' is a stone-cold classic, but that was because it exhibited all the things that make you fall in love with a band: spontaneity, vitality, the right sound for the right moment. Do you really think they could muster that again?

The Roses still have ambition, and something to prove

BARRY: You've confused the band with their fans there, Sam. More to the point, I'd argue that Ian Brown's solo career has taken him to places at least as unexpected as Damon's. Look, I'm not saying a new Roses album would be as seminal as their debut. Of course it wouldn't. But the question is, now that they're reformed, why not at least try? I'm not sure I really comprehend your argument against it. Is it because it wouldn't be as good as the first one? Because you don't like middle-aged men with feather cuts? As far as I can see it's as simple as 'band want to make album'. Isn't that a natural – nay, healthy – thing?

SAM: Yes it is. Moreover it can be a healing process for the Roses and their fans – who, it's fair to say, have suffered hard for these past 23 years. Behind my sneers is a genuine worry that the Roses loom so large over guitar music that their reunion, and a possible new record, is suffocating the potential for some great new movement. I would feel more relaxed about a new record if The Horrors had staged a gothy wandershow on Southend Pier or These New Puritans had led a small army of followers to start a commune. It's not the Roses' fault but I don't want people to look back on 2012 and say, "That's the year they tried to relive 1989."

Thom: "Can Meg rehearse with us, please?"


Jack: "Have you got this in see-through?"

RADIOHEAD'S NEW ADVENTURES IN... ANALOGUE

Jack White reveals the Oxford troupe visited his Third Man studios in Nashville

Take the most electro-experimental rock band on the planet and plonk them in an old-school recording studio in Nashville, owned by a retro-fetishist who has a hearty disdain for new technology, and whaddya get? Well, wonder no longer, as Jack White has confirmed that Radiohead have been holed up in his Third Man studio working on new material. "I don't know how much to tell about it except I didn't play with them or produce," said the former White Stripe. "But they came in and recorded."

Whether Radiohead have been starting on a new album or just kicking ideas around remains to be seen; certainly, Thom Yorke wasn't giving much away at the Bonnaroo Festival in Tennessee when he prefaced 'Supercollider' by stating: "This song is for Jack White. Thank you to him. We can't tell you why. You'll find out."

Judging by the new material showcased on their current world tour – the menacing 'Full Stop', the spooky acoustic ballad 'Skittering On The Surface' – the sparse noodling from 'The King Of Limbs' may be making way for something more full-blooded. Perhaps Jack is the man to help them get back on track.

NME SAYS "Just a one-off"

It's another experiment for them, reckons NME's Louis Pattison

Radiohead at Jack White's Third Man studio? Does not compute. The Oxford troupe and the ex-Stripe are not obvious bedfellows. Radiohead – future-facing, experimental, into the glitch'n'skitter of electronica; and then White – aficionado of the old-timey, analogue recording, warm valve amps, and the notion that recorded music never improved after about 1957. It is difficult to picture Radiohead devolving into a conventional rock'n'roll band. But they do share one thing with White: a determination to do things their way. And for all their future fetish, they're not afraid to toy with classic formats – heavyweight vinyl, or that excursion into newsprint with 'The King Of Limbs'. So rather than a record, this has the feel of a one-off – one of Third Man's Blue Series seven-inch singles, maybe? A Phil Selway washboard solo? Don't count on it.

IF ROCKSTARS WERE BATMAN SUPERVILLAINS

With The Dark Knight Rises landing this week, here are a few casting ideas for the next reboot

MARCUS MUMFORD *is...* THE PENGUIN

Bit obscure this – what possible connection could there be between a pigeon-chested faux-aristocrat with a fondness for waistcoats and a strange quacky voice and The Penguin?

TYLER, THE CREATOR *is...* THE JOKER

Always saying the unsayable, doing the unthinkable, and sometimes even rapping the unlistenable, Tyler is an irrepressible gobshite with a wicked grin, a band of loyal followers, and no moral compass whatsoever.

PETE DOHERTY *is...* TWO-FACE

His once-handsome features blighted by chemicals, poor Pete faces a constant dilemma. When he's good, he's very good, and when he's bad he's horrid. But which path to choose?

LANA DEL REY *is...* THE SCARECROW

Quiet, bookish beanpole Lizzy Grant can pass unnoticed among the citizens of the big city, but her alter ego Lana has the power to induce worldwide sobbing, just by opening her mouth to sing.

You'd go see him at Brixton Academy, right?

THOM YORKE *is...* THE RIDDLER

You were expecting a bank robbery? Some kind of stick-up? Oh no, too obvious. Thom would rather draw a satirical sketch on a museum, dance about in a bowler hat, and then leave a gnomic poem behind as a clue.

50 CENT *is...* BANE

A career criminal from an early age, young Fiddy is obsessed with bodybuilding – with the aid of a mysterious grape-flavoured fluid – and soon develops an almost (but not quite) bulletproof physique. Do not hug him.

AZEALIA BANKS *is...* CATWOMAN

She might identify herself more as a creature of the sea, but we reckon Azealia has more in common with catburglar Selina Kyle. Not only does she grin like a feline, but she'll kick your ass in a heartbeat, and sister has claws.

BILLY CORGAN *is...* MR FREEZE

Well this is a juvenile game isn't it? Don't you know I am an artist? I don't have to take this mockery! Remember this face, dickbag, because you will NEVER. SEE. IT. AGAIN....

HOWLER: "WE STILL SUCK!"

Howler lose bassist, but not sense of humour

Au revoir, France

Getting stuck into festival season, Minneapolis indie slackers Howler are back in the UK for the summer – minus bassist France Camp (real name Jay Simonson).

"It wasn't the right thing for him to be playing bass in Howler right now," explains singer Jordan Gatesmith. "He wanted to work on his music and I wanted to work on mine. We're still really good friends, we'll meet up in Minneapolis and hang out."

The band have no plans to replace him. Gatesmith states: "It's kind of open-ended so if we need someone to fill in and he's around, then he might come back to lend a hand."

Before performances at Reading and Leeds in August, Howler are finishing up touring their debut album 'America Give Up' with keyboard player Max Petrek moving to bass.

Gatesmith doesn't see losing Camp as a big problem for album two. "We still suck just the same," he deadpans. "The first album was all done before he joined anyway."

Already demoing tracks for their second record, Gatesmith says, "The songs are still punky but less thrashy."

JO MCCAUGHEY, DAN DENNISON, ANDREW WHITTON, TOM OXLEY, DAN KENDAL, REX, RICHARD JOHNSON, ANDY WILLSHER

GOOD WEEK

The Killers
Brandon et al are back with a stomping new single 'Runaways' – and once again it sounds a bit like The Boss.

Gnathia Marleyi
A marine biologist names a blood-sucking parasitic crustacean after Bob Marley.

Nick Grimshaw
Grimmy was announced as the new host of Radio 1's breakfast show, post-Chris Moyles.

Katy Perry
She's been forced to ditch her spinning peppermint bra after tour insurers deemed it a safety hazard.

Shit '80s pop
Pete Waterman's Hit Factory Live was cancelled due to 'bad weather'. Shame.

Chumbawamba
Thirty years of getting knocked down... but the anarchist art-punk band aren't getting up again, after announcing their split.

BAD WEEK

YEASAYER: "IF PEOPLE DON'T LIKE OUR NEW DIRECTION, FUCK IT"

Brooklyn trio ditch the pop hooks of 'Ambling Alp' for a darker sound

Yeasayer: yeah to brooding angles, nah to bubbly dance

"This record's got some curveballs. It's a little more dissonant, a little darker, there's more experimentation and it's less upbeat." So for those expecting Yeasayer's forthcoming third album, 'Fragrant World', to be another collection of jubilant 'Ambling Alp's and 'ONE's, singer Chris Keating is ready to burst that bubble pretty quickly.

"Lyrically, it's darker too," he says. "There are more songs about life and death, more songs about the impending collapse of the world..."

Due to drop on August 20, 'Fragrant World' finds the acid-dropping, electro-tribal trio taking on brooding angles, rather than the pop hooks of yore. Inspired by "the political landscape of our country", it eschews the "love-orientated pop" of 2010's 'Odd Blood' for something more warped.

"You get the chance to make a different centrepiece and a different type of art every time you make a new record, and if you don't take advantage of that then I don't see the point," shrugs bassist Ira Wolf Tuton. "If you're just playing a popular thing for the masses and banging away there's no point."

It's a risky move for a band who made their commercial name with the summery peaks of 'Odd Blood', but Keating is confident in the Brooklynites' new direction: "I don't have any worries," he says. "I don't mind disappointing people who only liked us for two songs anyway; that's fine. This record is my favourite thing we've done, so if that means we disappoint people then fuck it, you can only go with what you like."

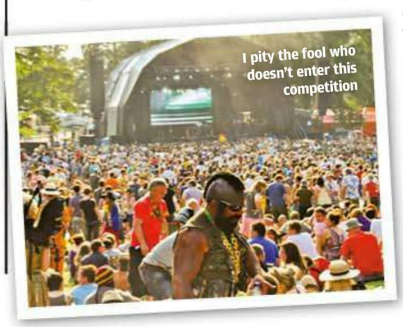
"I think there's a lot of music that's not bubbly dance music or pop radio music that's still very accessible," adds Tuton. "It's still a reflection of different kinds of reality so people can relate. The xx and Radiohead are huge, so if there's space for that then there's space for it all."

NME EXTRA WIN TICKETS TO SEE MAXIMO PARK AND DIZZEE RASCAL LIVE!

Your chance to enjoy the delights of the Lake District at Kendal Calling

Up in the heart of the Lake District, Kendal Calling is fast establishing itself as one of the best-loved independent festivals in the calendar. With a slower pace of festival life, the event puts together a boutique music bill alongside art and traditional rural entertainment, and fun 'the old-fashioned way'.

This year, Maximo Park headline, battling it out with Dizzee Rascal, The View and returning Manc legends, James. Tribes, Toy and Spector keep the end up for the new generation of indie favourites; We Are Scientists bring festival singalongs; Shed Seven and Inspiral Carpets add a dose of nostalgia; and Ms Dynamite, DJ Yoda and Benga provide the bangers. Get more info at www.kendalcalling.co.uk.



We have two pairs of weekend camping tickets to give away, plus free travel on Virgin Trains.

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REX, JOHN ATRIM, DEPARTMENT OF BIOLOGY, ARKANSAS STATE UNIVERSITY, ALAMY

Pieces Of Me
BRITTANY HOWARD
ALABAMA SHAKES

The Shakes' singer on trying to be rock'n'roll, Stetson hats and just how much she really loves her sweet home, Alabama

The first song I ever learned to play
JOHN LENNON – 'IMAGINE'

"I learned how to play that on the piano – my uncle showed it to me, I was maybe six years old. I didn't even really know the words. I just thought it was really pretty, so I said, 'Will you teach me how to play this song?' and he did. Then one day I was in music class in our high school and it was our show-and-tell day and we all played a song on an instrument. I played that and the teacher told me it was 'Imagine' by The Beatles (*Really? – Classic Rock Ed*). I found it in a record shop afterwards and listened to the whole thing."

My favourite lyric
JAMES BROWN – 'I LOST SOMEONE'

"It's from a James Brown song called 'I Lost Someone' – "*Gee whiz, I love you/I'm so weak*". It's kind of silly but it's just the way he sings it, the way he delivers it. It's just really powerful; he brings it! I'm a huge James Brown fan. He was the hardest-working man in showbusiness. I only heard that song maybe five years ago, but once I heard it I was like, 'Man, that's it. That's so good!'"

My favourite possession
STETSON HAT

"I have a Stetson that I never wear because it was a gift, I don't wanna ruin it. So it's in a box at home. I got this awesome hat when we were in the middle of a tour but one day when it was raining my hat fell out the van and got crumpled and ruined. So some friends of mine bought me a new one, but it's just really nice and so I have to keep it in the box 'cos I don't want it to get destroyed. I'm gonna wear it one day. A special occasion."

My favourite TV show
JON BENJAMIN HAS A VAN

"It's about this news reporter – he has his own show, and basically he makes up his own news programme. So he interviews people about weird stuff and just runs around town getting into trouble. He's trying to make it in the news world but he's just really bad. I don't watch a lot of TV. I don't have a television. I mean, I have one but it doesn't work. When we're on tour, if I get to the hotel early, I'll turn on some television, but usually we just get in and wanna go to sleep."

My favourite place
ATHENS, ALABAMA

"My favourite place in the world, you kiddin' me? Home! I like it so much because all of my friends and loved ones are there. There are creeks and a river and old bridges and little cute houses on the hillside. We have this old fair that's been around since the 1800s. It's a good place to live with your family. I can't imagine living anywhere else."

My favourite film
A CLOCKWORK ORANGE

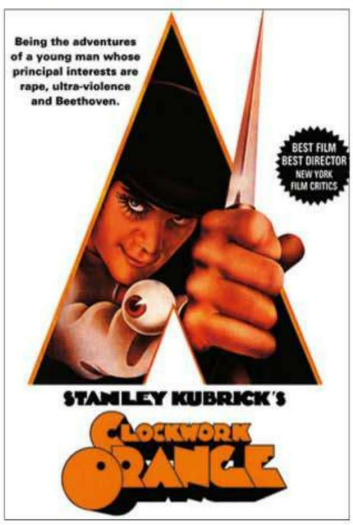
"I liked the book first, so when I heard there was a film I thought there was no way they could adapt some of it, I thought that was impossible. Then when I watched the film I started to feel like it was better than the book, which rarely ever happens. From the visuals to the music, everything about it is great. Stanley Kubrick is my favourite director. I just fell in love with the way he puts it all together."

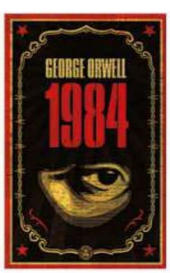
The book that changed me
GEORGE ORWELL – *NINETEEN EIGHTY-FOUR*

"I don't think I've ever been changed by a book, but I really love *Nineteen Eighty-Four*. It was written so long ago and a lot of stuff became true – like cameras everywhere. He was basically describing the future and he didn't even know it. I've read it twice, I was about 17 the first time. I remember when I read it, it completely changed my outlook on how I saw the world. It wakes you up because you're doing a lot of the same things he's describing in the book: the way you get up every day, you go to work. It's really creepy."

My first album
THIRD EYE BLIND – 'THIRD EYE BLIND'

"It's really good. It was the first rock record I ever bought so I was very proud of it. I was trying to fit in with all the rock'n'roll kids. I still listen to it now. My favourite track is 'Motorcycle Drive By' – it starts off really quiet and gets really, really loud!"





Best of Brittany: (from the top) John Lennon imagines there's no Specsavers; a poster for Stanley Kubrick's *A Clockwork Orange*; James Brown, the Godfather Of Soul; George Orwell's classic novel – or is it an ad for the new series of *Big Brother*?

GETTY, ANDREW WHITTON, REX

THE NME CHART

1	3	KASABIAN	'SWITCHBLADE SMILES' — Columbia
2	14	ALT-J	'TESSELLATE' — PIAS
3	13	THE GASLIGHT ANTHEM	'45' — Side One Dummy
4	15	OF MONSTERS AND MEN	'DIRTY PAWS' — Island
5	9	THE VACCINES	'NO HOPE' — Columbia
6	10	JACK WHITE	'FREEDOM AT 21' — Third Man
7	18	THE TEMPER TRAP	'TREMBLING HANDS' — PIAS
8	2	MAXIMO PARK	'HIPS AND LIPS' — V2/Co-op
9	8	BOMBAY BICYCLE CLUB	'BEG' — Island
10	12	MUSE	'SURVIVAL' — Warners
11	1	ALABAMA SHAKES	'HANG LOOSE' — Rough Trade
12	NEW	KING CHARLES/MUMFORD & SONS	'THE BRIGHTEST LIGHTS' — Island
13	4	LUCY ROSE	'LINES' — Columbia
14	16	RICHARD HAWLEY	'DOWN IN THE WOODS' — EMI
15	24	THE ENEMY	'LIKE A DANCER' — Cooking Vinyl
16	11	THE MILK	'EVERY TIME WE FIGHT' — UMG
17	7	LITTLE COMETS	'JENNIFER' — Dirty Hit
18	6	HOT CHIP	'NIGHT & DAY' — Domino
19	17	GENERAL FIASCO	'BAD HABITS' — Dirty Hit
20	NEW	BASTILLE	'BAD BLOOD' — Virgin

NME RADIO Hear the chart rundown first every Monday at 7pm on NME Radio NME.COM/RADIO

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.

SAM TAYLOR (WWW.SAMTAYLORILLUSTRATOR.COM), DAN DENNISON

MYSTIC GAV

*NME oracle **Gavin Haynes** looks deep into his pint glass to predict the events rocking the music world in the week ahead*

WEDNESDAY
ODD REACTION

As he wonders whether he will be forced to leave Odd Future after coming out, Frank Ocean's bandmates rally around him. To clarify that they aren't homophobic, instead of their onstage vagino-banter, the OFWGKTA boys will make equally salacious comments: "Woah, I bet you've got awesome balls..."; "Did you seeeeee the cock on that guy?"; "That's some maximus gluteus, Frank!". Then, they throw Frank a backstage coming-out party, and present him with all the aspects of gay culture that 20 minutes of internet research and 20 hours of *Will & Grace* have told them are important: a G-string, poppers, a Kylie DVD, butt plugs, and the complete works of Judy Garland. Moments later, Frank will leave Odd Future.

THURSDAY
DEF AND DUMB

As Def Leppard announce that they plan to re-record their entire back catalogue, Justin Hawkins will tell interviewers that The Darkness have already done that.

FRIDAY
NICKI'S FOWL HABIT

With the news coming from Manchester that Nicki Minaj blew three grand on

Addicted to Nando's, Nicki will soon weigh more than a fridge

Nando's after her show, *The Sun* do a sting about how her £3K-a-day addiction is bleeding her dry. Soon she will weigh more than a fridge, and will have to be pushed to each concert on a gurney. Eventually, she will enter a private clinic in Switzerland where she'll be weaned off her addiction with Dixy's Chickenland Super Saver Combo Meal Deals through a drip.

SATURDAY
CHARMLESS MANHOOD

As Alex James' cheese is removed from Asda, the bassist will decide to pack in cheese-fuckery altogether and find something even more embarrassing to do. He will become a brand ambassador for Durex, and will go around country fairs to talk about how "putting a Johnny on your little feller allows you to have absolutely cracking romps with the old gal without getting a todger infection".

SUNDAY
(WHAT'S THE STORY) YOU OLD TORY?

After John Lydon gets chatting to Michael Howard backstage on *Question Time*, the Tory grandee will be inspired to reunite the Major cabinet for a tour. To celebrate the 20th anniversary of the Criminal Justice Bill, Howard, Ken Clarke, Edwina, Douglas and John will go round town halls making their best speeches: 'Prison Works', 'I Didn't Overrule Him (Yes, But Did You Threaten To?)', 'Back To Basics', and 'New Labour New Danger', to the same crowd who were Trotskyite Pistols fans in the '70s but satellite-town mortgage holders by the '90s.

MONDAY
THAT DOC ISN'T FUNNY ANY MORE

As Johnny Marr is given an honorary degree by the University of Salford, his rock-star ego will convince him that he is actually a GP. It will start with smug, knowing references to "endoscopy" in interviews and proceed with him buying his own CAT scanner (a hit at parties), but after a fan develops breathing difficulties at an awards show, his attempt at a tracheotomy will only be remedied by the surgical intervention of nearby Doctors John and Dre.

TUESDAY
THE SMELL OF '...COMING'

After a fan puts a can of "Heaton Park atmosphere" on eBay, Ian Brown puts up tins full of atmosphere from the sessions for 'Second Coming'. There are no bids.

Birthday Runes

SLASH (Born July 23, 1965)

Slash, you will meet a fat, ginger 50-year-old man wearing a stars and stripes bandana. He will be horribly disfigured by copious amounts of plastic surgery, clutching an oxygen mask, and two hours late for a headline show at the Birmingham NIA. You may not recognise him fully. He probably won't say anything to you that you recognise as actual human speech, but this man is somehow connected with your past. Be kind to him. He has been through a lot. Of cheeseburgers, that is. But under no circumstances, Slash, should you give him $14 million to make an album. Ever. Alright?

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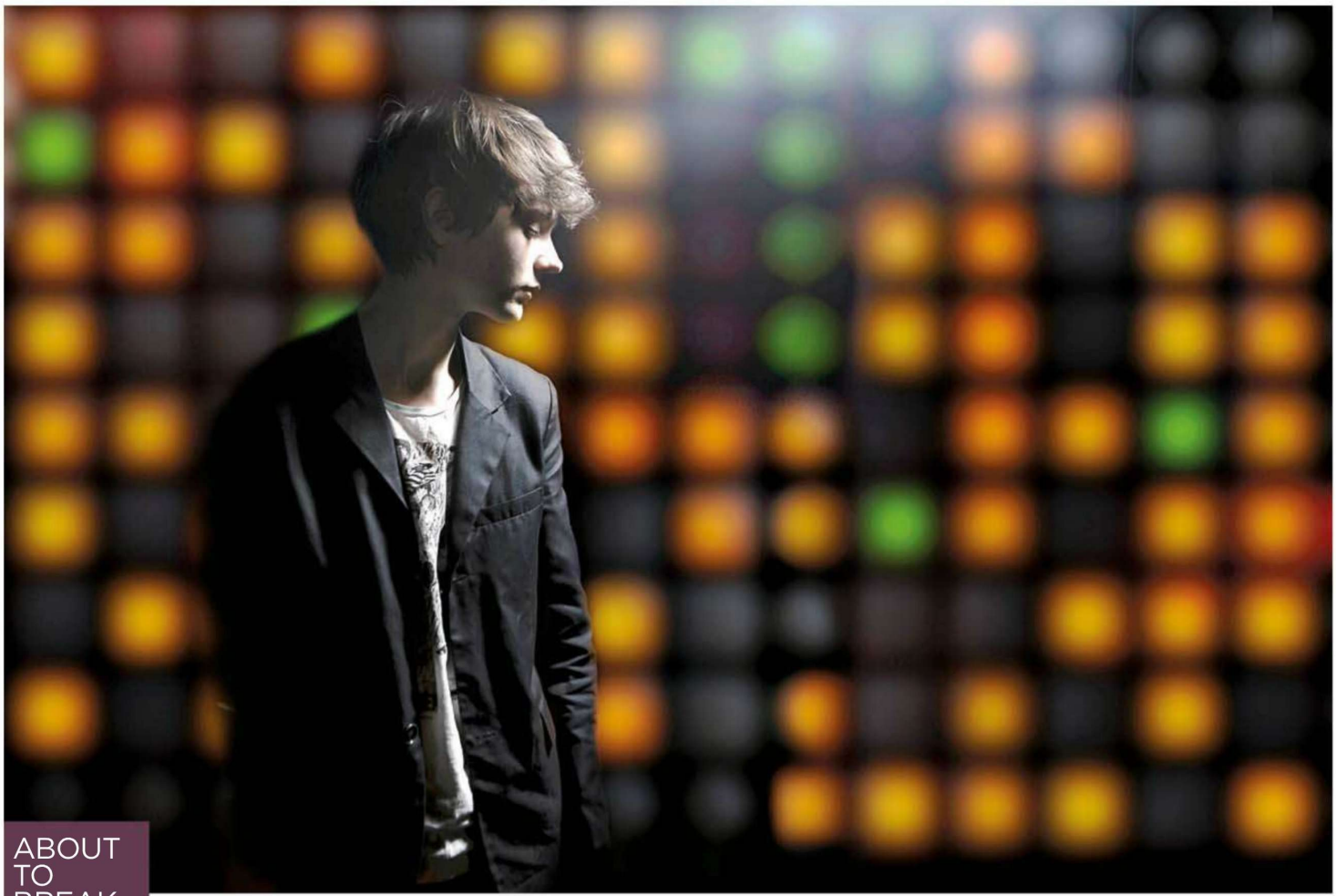
RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



TOM HORTON

ABOUT TO BREAK

MADEON

The electro sensation deconstructing music and taking the world with him

We get a little note from Madeon's publicist before we meet him for coffee on the pavement outside Radio 1: "Please don't make this about his age or his looks."

By the time you read this, he'll have played to 65,000 Swedish House Mafia fans at Milton Keynes Bowl. Even that is small fry compared to the 12 million people who've watched his 'Pop Culture' video on YouTube. It's no wonder he'd prefer to focus on his accomplishments rather than his baby face, ill-fitting suit and 1994 date of birth.

Besides, dance music is just what kids like Madeon – or Hugo Pierre Leclercq as his teachers call him – do these days. "All my school friends are in dubstep bands, it's more fun," he says.

Madeon is more than just another French techno kid. He's an electronic prodigy who revels in the technicality of dance music. "I really wanted to have a thorough understanding, to not be limited by my knowledge," he says.

The 'Pop Culture' video shows him breaking down 39 pop songs to their molecular level, just a bass note of Madonna or a yell of Beth Ditto, and then alchemising them, live, into something new. It's so impressive that some commentators insist it's camera trickery. "I've started to understand music differently," he counters. "I'm moved by details that are subtle. You go deeper into music and start to pull it apart."

His perspective stretches far beyond any one scene. He talks about dance music within the context of sound itself. "Composition – as in notes, chords, melodies – has become stagnant. Production is the next-level revolution in music. Now we have the ability to produce any sound, just because we can draw the wave."

So in theory we could produce any song ever? "Absolutely. And songs you can't imagine. Now you can have virtually no melody – just the different textures and morphing. We have no idea what music will sound like in 10 years."

Whatever the future holds for sound, Madeon is eyeing up a sizeable role in crafting it. And one day, he might even get a blazer that fits. ***Sam Wolfson***

NEED TO KNOW

BASED: Nantes, France
FOR FANS OF: Justice, Stuart Price
BUY IT: His next single 'Finale' is out on Monday (July 22)
SEE HIM LIVE: He's touring the US at present, but will be back in the UK by August
ON NME.COM: Check out Madeon's best mixes
BELIEVE IT OR NOT: He's just done a five-minute mini-mix

Toy hear the sad news that it's no longer 1972

TOY: "WE HAD LASERS AND SMOKE GUNS GOING OFF!"

Studio time was lots of fun during the recording of their debut album, says frontman Tom

RADAR NEWS

Toy are no playtime slackers. Barely coming up for breath between their numerous tours since bursting onto the scene a few months ago, the Londoners knuckled down in a south London studio in May, emerging a mere 14 days later with a finished debut album.

"It really was that quick," singer Tom Dougall tells *Radar*. "We did it with [producer] Dan Carey. He's a bit of a nutter. We didn't want to do it with someone really straight-edged and he had all these mental ideas – we had loads of lasers and smoke machines going off in the studio. We wanted it to have a live feel to keep it really exciting. It didn't feel as if we were in the studio – it felt more like we were in space or something."

The end product – called simply 'Toy' and released on September 10 – mixes swirling psych jams with clusters of dreamy Lee Hazlewood-esque string synths. Free from the shackles of their ill-fated Libs-lite past – Dougall, guitarist Dom O'Dair and bassist Maxim Barron were the backbone of Joe Lean And The Jing Jang Jong, whose much-hyped debut was pulled on the eve of its release – Toy's most obvious reference points of krautrock, garage and psychedelia seem much more of a natural fit than quick-hit pop fixes.

"This time around we're actually having fun," the singer dryly admits. So much fun, in fact, they're planning on ploughing all that energy straight back into the follow-up record. "If we can get a lot of it done before the first album comes out, that'd be cool. We're all in a really good headspace at the moment; I reckon we could come up with something incredibly great."

In the meantime, Dougall says, they're also going to squeeze in another EP. "We want to get something out by the end of the year, which is gonna be a bit of a noisy one. It'd be cool to do something really uncompromising and horrible. That'd be fun."

Jenny Stevens

BAND CRUSH

Arctic Monkeys' Matt Helders on his favourite new bands

"There seems to be a lot of heavier bands out there at the minute. There's one called Drenge, who are only about 20 years old. They're from just outside Sheffield, Castleton I think. I also like a band called Dead Sons who are friends of ours from Sheffield."

The Buzz

The rundown of the music and scenes breaking forth from the underground this week

1 METZ

Channelling the plaid-clad sludge of early-'90s grunge, recent Sub Pop signings Metz deliver ferocious, minimalist post-punk reminiscent of Kurt Cobain in his 'Bleach' days. Specialising in post-Black Flag shout-a-thons, the incandescent three-piece have exploded out of Canada's backwaters to become one of Toronto's most talked-about bands. Releasing their debut album on October 15, the trio are tasked with lighting up the fading indie-pop party with some incendiary grunge-punk. No pressure then. Anyway, as the world edges ever closer to economic meltdown, the hardcore zeal of this lot is well-placed to blow all your troubles away. Need some jagged-edged r'n'r with enough anger to make The Man take notice? Metz have it in spades.

2 PAWS

While supporting Bleached recently, Scottish DIY urchins Paws accumulated a whole new collection of rabid fans. Their raucous, tooth-throbbing clash of grunge and no-wave – think a more lo-fi Pixies in the mixer with Eagulls – has, thankfully, also seen them come good on their debut album 'Cokefloat', due for release on October 1.

3 PEERS

It's been ages since we last heard from the Reading four-piece, but their return is a welcome one. The four new tracks on their Soundcloud showcase a new-found energy that sits them somewhere between 'Crystal'-era New Order and early Vaccines. Singer Matt Thompson puts in an outrageously good performance on the atmospheric 'Guilt'.

4 KING DUDE'S 'YOU CAN BREAK MY HEART'

The excellently named TJ Cowgill largely deals in blackened doom-folk, sung in a grim gurgle like an undead Johnny Cash. But his new single weaves something beautiful from such dark fabric, a lonesome break-up song that sounds like Roy Orbison joined the Church Of Satan. It's out now on Dais.

5 CHARLIE BOYER AND THE VOYEURS

Hands-down the best band name of the week, the side-project of Charles Boyer from Electricity In Our Homes also features former Flats man Luke Tristram on guitar. They cut their teeth supporting Willis Earl Beal, and recent shows have seen their Syd Barrett-influenced weirdness grow ever stronger.

WORDS: LIBBY MONE, LOUIS PATTISON, TOBY ROGERS, DANIELLE REED

SCENE REPORT

TRASH TALK'S LEE HITS THE HARD STUFF

LA's resident punk and metal expert rips up Radar with his top tips

I wanna start this out by saying these are all bands that I've met on this Euro tour we are on. And that I hope you enjoy them. We played a club show in Nottingham recently and got asked to play a house party by these guys called **Huffing Paint**. It was insane – kids were climbing the walls until the police came and shut it down. I did get a chance to see them play though, and they truly ripped.

The guys in **Black Spirals** have been good friends of ours for a while. They're from Paris and they always look after us when we come through their part of the world. We got a chance to play with them again on this tour and they killed it – our merch guy said his table got knocked over within the first song.

Hands down the best band I've seen so far are **The Flex**, who murdered a basement at the house we stayed at in Leeds. The singer is about three times the size of me, and looks like he could throw me through a brick wall. They play Boston-style hardcore for fans of SSD and DYS. Even though the basement they played in should probably only hold about 20 people, there were at least 50 sweaty, crazy fucks covered in cider losing their heads down there. They have a demo – I suggest you get your hands on a copy. Moving on, **Hessian** are another great band we've played with, opening for us in Bruges. They play epic metallic hardcore with hints of black metal thrown in there. And finally, **Gnarwolves** are a little bit more tame then the others here. They play catchy pop-punk, and we played with them in Brighton. They're the kind of band you can blast while skating down the beach on a summer's day. Pick up their EP 'CRU' and play it at a barbecue. It'll be your summer jam...

NEXT WEEK'S COLUMNIST:
Friendly Fires' Jack Savidge

Lee's Top 5

HUFFING PAINT
'Vice Punx'

HESSIAN
'Manégarmr'

BLACK SPIRALS
'Beast Of Burden'

THE FLEX
'No Justice'

GNARWOLVES
'History Is Bunk'

5 To See

This week's unmissable new music shows

DIGNAN PORCH
Birthdays, London, July 20

THE CARPELS/ SWIM DEEP
MAC, Birmingham, July 22

TASHAKI MIYAKI
Boileroom, Guildford, July 23

ARTHUR BEATRICE
The Lexington, London, July 23

SAVAGES/PALMA VIOLETS (pictured)
Deaf Institute, Manchester, July 24

The Flex's onstage strip poker was going really well

GENE GLOVER, RICHARD JOHNSON, TOM MARTIN

Is it Joey Bada$$ or Joey Badhats?

JOEY BADA$$

FESTSAAL KREUZBERG, BERLIN FRIDAY, JULY 6

CAUGHT LIVE

"Are you a fan of that real golden-era hip-hop?" asks the DJ. Judging by the response from the crowd, it's a dumb question. See, Joey Bada$$, despite not being old enough to remember, *remembers*. His internet-released '1999' mixtape is part masterful exercise in '90s stylism, part swag-rap escape strategy; a reappraisal of hip hop's Platonic ideal: the weed, the women, the boom-bap. It's hit a nerve. That's why he's here, playing his first ever European gig, sharing a bill with A$AP Rocky at the afterparty for Berlin's international fashion shindig, Bread & Butter. Oh, and he's just 17.

'Hardknock' sees Joey perfect his super-cool, almost detached presence

Tonight's show embodies the low-key, back-to-basics ethos of '1999'. Onstage it's just three members of his Pro Era crew – himself, fellow MC CJ Fly and Pow, who are battling the thick humidity that's turning Festaal Kreuzberg into an orgy of patterned shirts pasted over sickly sweat-soaked skin. Channels of perspiration streak down Fly's face during 'World Domination', but Joey's wordplay sounds tight over the doom beat. Striding back and forth across the small stage, 'Hardknock' sees him perfect his super-cool, almost detached presence while loaded with youthful pathos. Or maybe we're just not used to hearing lines like "*One day I'm trying to have a wife and kids, so I just can't live my life like this*" from someone who had to skip class to come here. It's too hot for moralising, though, and 'Funky Ho'$' results in the curious sight of over-styled industry sorts dancing down the front to a track about women who prick holes in condoms over a beat from '97.

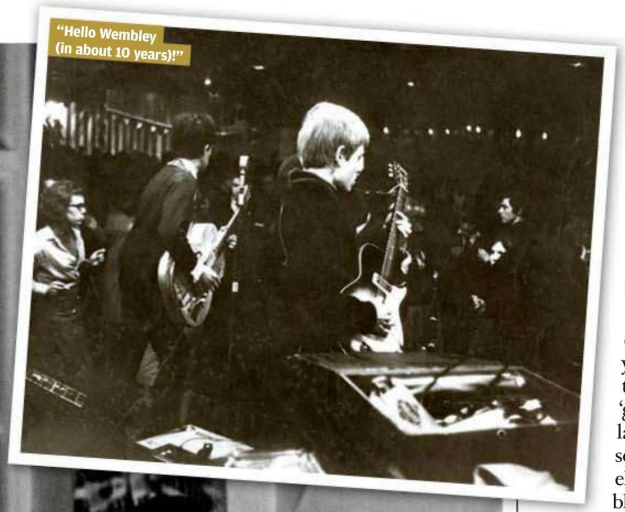
"*They say hard work pays off/Well tell Based God, don't quit his day job*" runs the standout track – the gunshot-punctuated 'Survival Tactics'. It prompts a knowing cheer of approval from the crowd, who are now clambering onstage to give Joey a righteous pat on the back. A new time is upon us. The Pro Era? Maybe. ***Louise Brailey***

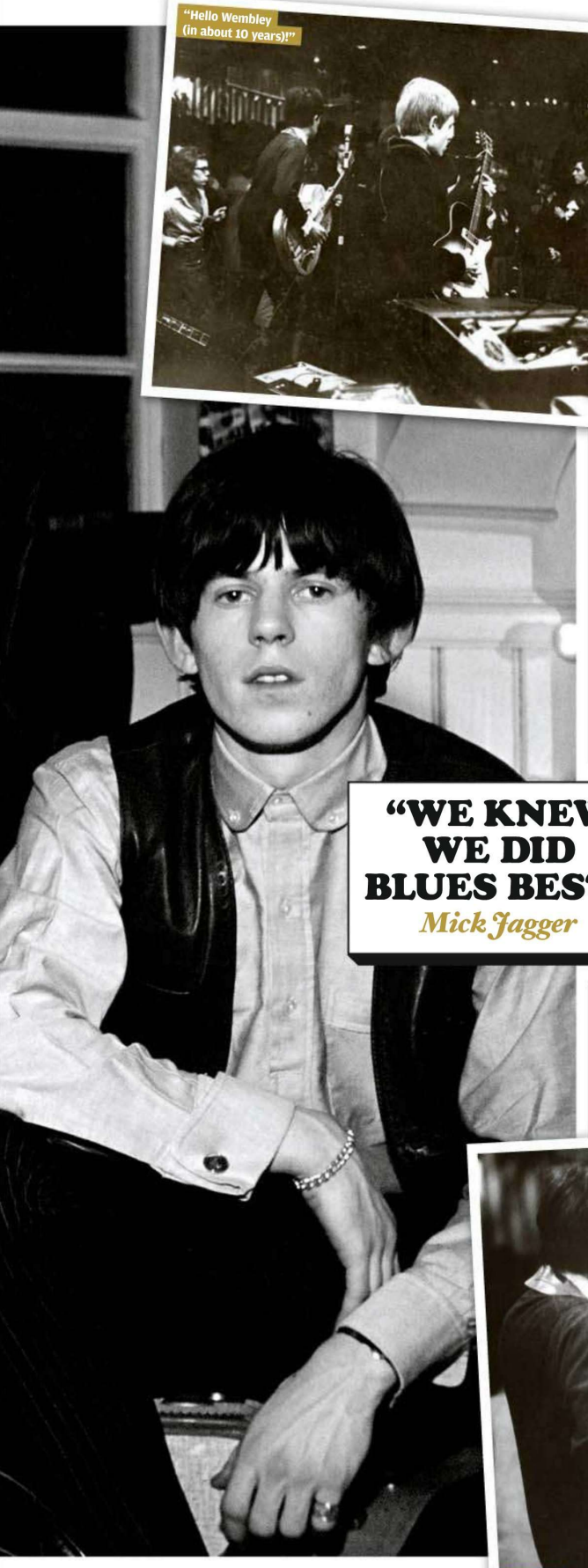
Everybody must get Stoned: (l-r) Mick Jagger, Brian Jones, Charlie Watts, Bill Wyman, Keith Richards

JULY 12, 1962:

THE GIG THAT STARTED IT ALL

Fifty years ago, teen-rockers ***The Rollin' Stones*** *stepped out onto a stage for the first time. We celebrate the debauched adventure that changed rock'n'roll with five classic interviews from five decades of brilliance. First,* ***Mark Beaumont*** *looks at that fateful debut*


"Hello Wembley (in about 10 years)!"



"WE KNEW WE DID BLUES BEST"
Mick Jagger

If half of the people alive in 1976 claim to have been crammed into the 100 Club to watch the Sex Pistols, quite the opposite could be said for an equally legendary event that took place around the corner at the now-defunct Marquee Jazz Club, on Thursday July 12, 1962.

It's unrecorded whether any sort of crowd witnessed six skittering young blues rockers calling themselves The Rollin' Stones (the 'g' came later) take the stage and launch into a mammoth 18-song set of sizzling, electrified blues covers.

They opened with Leiber & Stoller's 'Kansas City' – and took in the likes of Chuck Berry's 'Back In The USA' before climaxing with a squealing, fresh take on Elmore James' 'Happy Home'. But anyone that had stumbled in, lured by an ad in *Jazz News* or the fact that they'd named themselves – on the spot, while placing the advert – after a song guitarist Brian Jones had spotted on the back of a nearby Muddy Waters album, was present at the birth of modern rock and one of the most seminal and important bands in history.

As history-in-the-making gigs go, mind, it didn't go down so well. The Stones – then comprising Brian, Mick Jagger, Keith Richards, pianist Ian Stewart, bassist Dick Taylor and drummer Mick Avory (although this is disputed by some, including Avory himself, while Dick Taylor even insists Charlie Watts was behind the kit) – had blagged their way onto the bill by replacing the shifting blues collective Alexis Korner's Blues Incorporated, who'd been asked to play a BBC live broadcast that night and so couldn't make their regular Thursday residency slot at the Marquee. As sometime players with Blues Incorporated keen to get their own blues band kick-started, Mick, Brian and Keith pounced on the vacant slot.

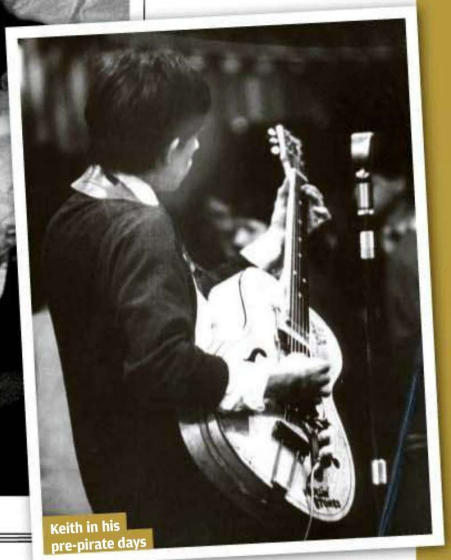
They'd pounced, riff-first, into a very snobby jazz scene. "Having seen the Stones once at the Marquee, the people who were running the scene in those days were 100 per cent against us," Stewart recalled. "They thought R&B was a jazz thing and there should be three saxophones. They said, 'What? Two guitars and a bass guitar? That's rock'n'roll – we don't want to know about it, we'll try and put it down'."

The jazzster hep cats, not as keen on having their minds blown as they might have claimed when the bongos were out, had missed what made the Stones' debut gig such an enrapturing shift in music culture – the missing link between the blues and rock'n'roll.

"They were rather half-folkies, half-jazz people," said Keith. "They were trying it from their angle but they didn't believe that rock'n'roll had a connection with it."

"It was like watching a lot of white people trying to play the blues," Mick added, "and we were much different. We used to laugh and call them a bunch of jazzers. It just wasn't our kind of blues. We knew that we could do it better." Within three years the Stones would be Number One superstars, electric blues-rock would be the most mother-scaringly sexy bad boy sound on the planet, and jazz would be confined to the beardy borders of musical history. But the really unbelievable thing was, for The Rolling Stones, the journey had only just begun.

Turn the page for five decades of classic Rolling Stones interviews...


Keith in his pre-pirate days

THE STONES' FIRST SHOW

DATE: July 12, 1962
VENUE: The Marquee Jazz Club, London
LINE-UP: Mick Jagger (vocals), Keith Richards (guitar), Brian Jones (guitar), Ian Stewart (piano), Dick Taylor (bass), Mick Avory (drums)
SETLIST: This has been hotly disputed over the years, but after some sleuthing this is what we've come up with. They may not have played all these songs, but they did rehearse them.

'KANSAS CITY' *(Leiber & Stoller cover)*
'BABY, WHAT'S WRONG' *(Willie Dixon cover)*
'CONFESSIN' THE BLUES' *(Jay McShann cover)*
'BRIGHT LIGHTS, BIG CITY' *(Jimmy Reed cover)*
'I BELIEVE I'LL DUST MY BROOM' *(Robert Johnson cover)*
'DOWN THE ROAD A PIECE' *(Don Raye cover)*
'I WANT YOU TO LOVE ME' *(Muddy Waters cover)*
'BAD BOY' *(Eddie Taylor cover)*
'I AIN'T GOT YOU' *(Calvin Carter cover)*
'HUSH HUSH' *(Jimmy Reed cover)*
'RIDE 'EM ON DOWN' *(Eddie Taylor cover)*
'BACK IN THE USA' *(Chuck Berry cover)*
'KIND OF LONESOME' *(Jimmy Reed cover)*
'BLUES BEFORE SUNRISE' *(Leroy Carr cover)*
'BIG BOSS MAN' *(Luther Dixon cover),*
'DON'T STAY OUT NIGHT' *(Billy Boy Arnold cover)*
'TELL ME THAT YOU LOVE ME' *(Jimmy Reed/Al Smith cover)*
'HAPPY HOME' *(Elmore James cover)*

ALAMY

INTRODUCING THE BAND

It's May 1964 and four sharply dressed young men are making waves on the British pop scene. NME's Richard Green meets the young Rolling Stones

MEET BILL WYMAN

Bassist, non-conformist, reluctant shop worker

"WHEN I LEFT Beckenham Grammar School, I hadn't the faintest idea what I wanted to do," says Bill Wyman. "I went to a firm in Lewisham and started as nothing in a little office job."

Visitors often threw curious glances at 'the boy with the hair'. "The management said I would have to make up my mind between the firm and the Stones," he says. "I chose the Stones. That surprised the boss!

"I was playing with a rock'n'roll group when I saw an advert for a bass guitarist with the Stones. They didn't like me, but I had a good amplifier so they kept me on. I'd be working with them until 2am, then I'd go home and have to be up at 6am."

Even after he joined the group full-time, he didn't find it easy going. "R&B clubs were dead in those days and sometimes we'd get hardly any people coming along to listen," he remembers. "Now clubs get packed ages before we appear. But we still get people who don't want to know us. They don't like it because we don't conform. But why should we?"

MEET KEITH RICHARDS

Guitarist, Chuck Berry obsessive, aspiring property owner

"I HAD KNOWN Mick since I was at primary school, but I didn't see him for ages," says Keith. "I met him again waiting for the train to go to work and he was off to the London School Of Economics. I had a Chuck Berry record with me and Mick asked what it was. I told him, 'Back In The USA'. Mick had a fantastic collection so we decided to get together and listen to them."

Keith continues: "I went to Dartford Technical School, then I studied at Sidcup Art School. I finished my course and I was ready to go into the world of advertising, but I never made it because The Rolling Stones overlapped."

Keith and Mick heard of an R&B club opening in Ealing. "Charlie was playing with Alexis Korner, and Brian used to go there often," recalls Keith. It didn't take long for Keith, Mick, Charlie and Brian to form a clique.

Manager Giorgio Gomelsky got the Stones to play at Richmond Station Hotel on Sunday nights. Suddenly, the shows were rammed. "It got so bad that we left," Keith says. "We were playing four nights a week and we had met Andrew Loog Oldham and Eric Easton, who became our managers, and the rest is history."

The Stones will last long enough for Keith to go on adding to his collection of guitars. Maybe they'll go on long enough for him to buy the house he wants on the Thames.

DEZO HOFFMAN/REX FEATURES

MEET MICK JAGGER

Singer, budding economist, clothes addict

"A LOT OF PEOPLE don't like us because we're scruffy and don't wash," says Mick. "So what? They don't have to come and look at us, do they?"

When Mick's not working, he often shoots down to the Carnaby Street area and spends a lot of money on clothes.

Which is strange when you consider Mick once studied the economy. "While I was in my second year at the London School Of Economics," he explains, "we began playing, and I was still there when the first record came out.

"Keith and I used to go to clubs where we met Brian. We all used to talk about R&B, so one day we decided to do something about it. We messed around for hours playing things. We all got busier until we made the record. Then when that got in the charts, things got to such a state I left the LSE.

"We dress this way because we want to," he maintains. "It's a load of nonsense to say we do it for an image. At the start people identified us by our style, now we're stuck with this image whether we want it or not. I don't care whether parents like us."

MEET CHARLIE WATTS

Suave drummer, ex-designer, club crawler

IT WAS THROUGH singer Alexis Korner that Charlie became a part of The Rolling Stones. "I met Alexis in a club and he asked me if I'd play drums for him," he remembers. "A friend of mine said I should go to Denmark to work in design, so I sort of lost touch. While I was away, Alexis formed his band and I came back to England.

"We were playing at a club in Ealing and they [Brian, Mick and Keith] used to come along and sit in," he continues. "The Rolling Stones were the only band I met who were playing without getting paid. It was great, though, so I joined. Then, after a while, we started getting paid. Even then, for a good six months, we were getting very little money. We lived on what we could earn at Richmond Crawdaddy Club. It was a scene like nowhere else in this country. We'd play and the place would go mad. Everybody raved, and it was great."

When he left school he wanted to be a designer and joined an advertising agency. But eventually the music won the battle. I expect he's glad.

THE '60S ALBUMS

THE ROLLING STONES *1964*

A covers-heavy debut, but it's all about the Stones as master interpreters.

THE ROLLING STONES NO 2 *1965*

They were still reliant on covers, but they were also a fantastic blues band, especially on the likes of 'I Can't Be Satisfied'.

OUT OF OUR HEADS *1965*

The US version – which includes 'The Last Time' and '(I Can't Get No) Satisfaction' – is one of those rare instances of the American album release being superior.

AFTERMATH *1966*

The first album to be written entirely by Jagger and Richards, this saw the band taking baby steps into psychedelia.

GOT LIVE IF YOU WANT IT! *1966*

Despite the title, this was massively overdubbed – and two of the songs aren't even live. Far from the definitive document.

BETWEEN THE BUTTONS *1967*

"More or less rubbish" was Mick Jagger's verdict, but that's being far too harsh.

THEIR SATANIC MAJESTIES REQUEST *1967*

The Stones' one big mis-step of the 1960s, this attempt to out-weird The Beatles was misguided.

BEGGARS BANQUET *1968*

The precise point at which The Rolling Stones became the world's greatest rock'n'roll band.

LET IT BLEED *1968*

The Stones' dread-filled sign-off to the '60s was the decade's last masterpiece.

Brian was way ahead of his time with the Robot dance

MEET BRIAN JONES

Guitarist, drifter, doing it his way

Of all The Rolling Stones, Brian Jones is perhaps the deepest. It is quite true that you can never really tell what he is going to do next. One day, he will have a thing about saving money, and the next day he will appear wearing a fine ruffled shirt on which he has just spent some enormous sum. 'Unpredictable' is the word for Brian, who is also the most expressive of the Stones, not that any of them are exactly word-shy.

Picture the scene five years ago in sedate Cheltenham. Tinkling tea cups on well-kept lawns, old maiden ladies taking their daily stroll, birds singing in the trees... and along comes a long-haired youth with a bunch of rhythm and blues records tucked under his arm.

It was in Cheltenham that Brian was born 19 years ago, amid all the peace and sedateness that one associates with that town. He attended the county grammar school and had plans to go to university. Then things took a sharp change, and the everyday life of a young man who likes to enjoy himself all the time took over.

"I GOT INTO DRINKS AND GIRLS"
Brian Jones

"I started drifting and got interested in drinks, girls and things, so I jacked it all in and did exactly what I pleased," he says with great honesty. "What has proved to be the ruination of many people has been the making of me. I went against everything I had been brought up to believe in."

In fact, Brian took a big chance in becoming a freelance wanderer and spent a whole year hitchhiking around the continent. Of that period, he now says: "I just went from place to place spending a little time in each and doing hardly any work. I was happy going where I fancied and it wasn't costing me anything."

Eventually he returned to England, but the urge to work steadily was still not with Brian.

"I got a few jobs when I needed money, but I had no ambition. As long as I was not absolutely broke, I was OK."

R&B came next and it wasn't long before Brian found music was taking up more of his time than whatever work he happened to be doing.

"I used to leave work early and go and practise, either with a group or alone. I used to go to clubs and listen to R&B bands. I came to London at the instigation of Alexis Korner. He started the whole thing off and should be on top now. Unfortunately, he's not," he explains. "He introduced me to Mick and Keith at a club in west London and it's really true that he is responsible for the birth of The Rolling Stones in as much as he introduced us."

The famous meeting between Brian, Mick and Keith led to one of the most fantastic British groups ever. But although today they are ranted and raved about from Land's End to John O'Groats, it wasn't always so.

"We played our kind of music and people just didn't want to know," Brian points out. "They brought us down, but we had this great optimism which saw us through and, though we sometimes felt like it, we never packed it in."

Then the Stones went to Richmond and former lorry driver and architect's assistant Brian Jones was in his element playing music that he liked without having to care whether or not people cared for it. Then came three singles – each one better than the last – a knockout LP, an EP which shot up the singles chart, and tours galore.

"Now we're going to America next month and I think I've finally proved to those people who said I was always doing the wrong thing that I've been right all along," says Brian. "I've got somewhere by doing things my own way. It's been fun, and we've had some laughs."

AS YEARS GO BY

JULY *1962*
The band play their debut gig – as The Rollin' Stones – at the Marquee Club in London.

JULY *1964*
Score their first UK Number One with the Bobby/Shirley Womack-penned single 'It's All Over Now'.

FEBRUARY *1967*
The police raid a party at Keith's house – Richards, Jagger and Jones are convicted on drugs offences but have their prison sentences quashed on appeal.

JULY *1969*
Shortly after being sacked from the band, Brian Jones is found dead in his swimming pool. He is replaced by Mick Taylor.

DECEMBER *1969*
A fan is stabbed to death by Hell's Angels at the band's concert at Altamont Speedway in California.

SONIC EDITIONS

NME

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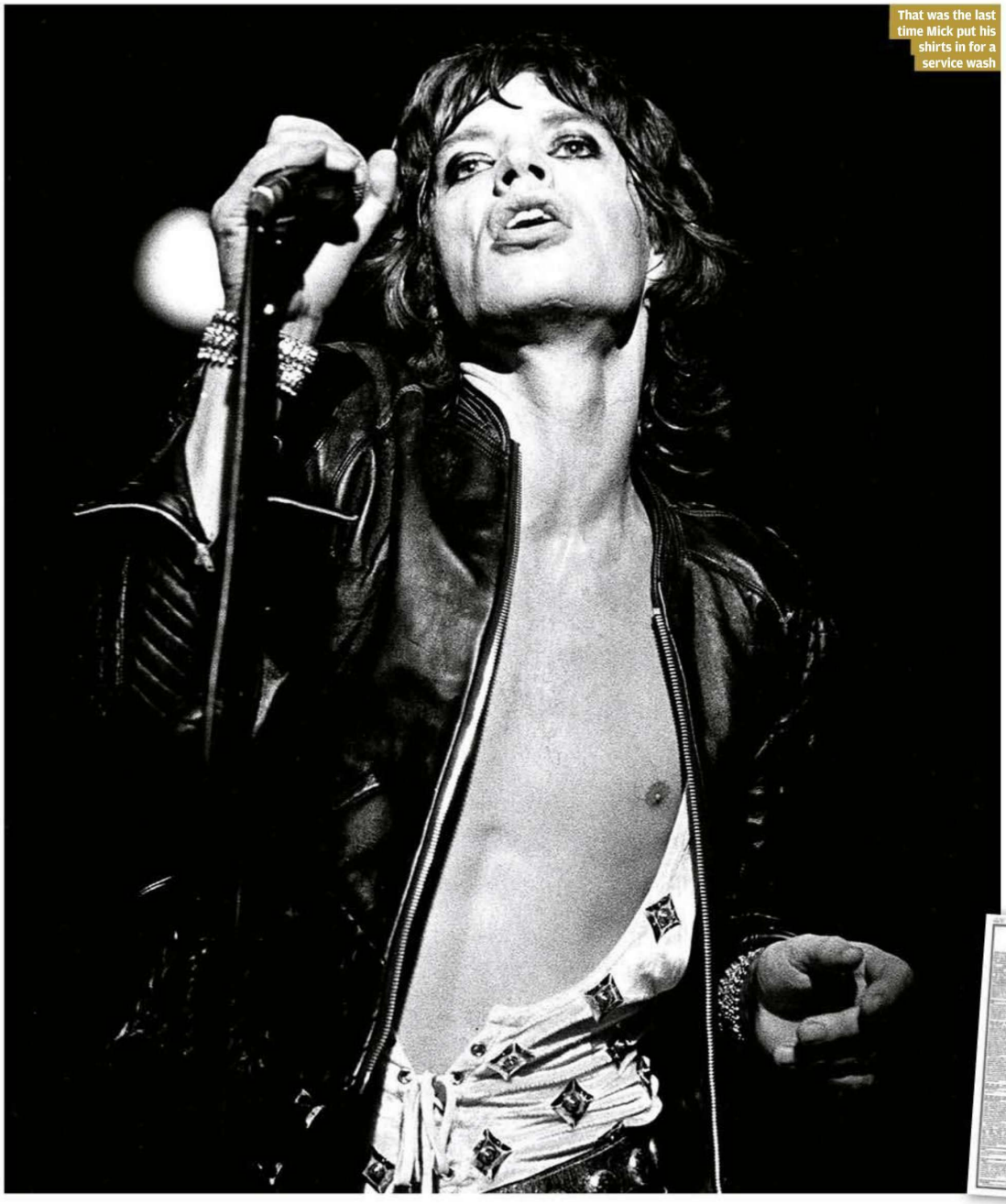


That was the last time Mick put his shirts in for a service wash

ROY CARR: "This interview took place over a lengthy lunch in February 1974 at the exclusive San Lorenzo restaurant at Beauchamp Place in Knightsbridge. Mick was wearing a loose linen suit topped off with a straw hat. As usual, he was in a good mood. And, as we both knew one another from back in the day, he was extremely talkative and would frequently break into a large grin when recalling certain events (groupies and other bands, in particular). All in all, it proved to be a most satisfactory encounter."

Were you a popular kid at school?
"I can't remember too much about those days. I was just an ordinary rebellious, studious, hard-working kid."
Did you have many girlfriends then?
"Yeah. Basically, the thing at that period was that you used to just try and find girls that would fuck. I mean, it wasn't quite as easy then as it is now. Since the invention of the pill, it's become so much easier. In those days, it was a big deal. You were just discovering yourself and your own body... kinda weird."
Were you pleased or disappointed when you first got laid?
"No, I wasn't disappointed. I've always found sex very exciting, but I didn't suffer. I was very emotional at that time, but then most adolescents are, like over-dramatising situations, and that's why there's always been a very big market for adolescent love songs."
When did you decide that you and Keith wanted to play music together?
"I think it was when we were around 17.

"THE BEATLES? BLASÉ. BIG-HEADED. DON'T LIKE 'EM"

*February 1974: the Stones' snake-hipped, rubber-lipped leader **Mick Jagger** holds forth on Brian Jones, rock'n'roll rivalry, and superior American groupies. NME's **Roy Carr** hears all*

I used to go round to his house and play records and guitar, then after that we'd go to other people's houses."

Whose decision was it to record 'Come On' as The Rolling Stones' debut single?

"Ours. Nobody else knew it. I don't think it was very good; in fact it was shit. God knows how it ever got in the charts, it was such a hype."

In the early days of your career the media seemed to be preoccupied with a Beatles/Stones rivalry...

"It's pretty weird when you think about it now – The Beatles were very blasé, successful, rich. Sure they were very creative, but somehow they just seemed to regard it all as a joke – and it was. The Beatles were so ridiculously popular, it was so stupid."

Did you get on with them socially?

"Yeah, I suppose so, though we didn't really get on with them very much, if you know what I mean. The Beatles were so blasé and, at times, difficult. They would put up barriers which came from... I don't know... having far too many people approaching them. They got very big-headed."

The media seemed to focus on Brian as personifying the image of the Stones, then switched back to you...

"I never really wanted to be the leader, but I automatically got all the attention. I had the most recognisable features, etc, etc. Brian cared a lot, but it didn't worry me. That was the thing that fucked Brian up – because he was desperate for attention. He wanted to be admired and loved and all that... which he was by a lot of people, but it wasn't enough for him."

Brian often appeared to be the odd one out in the triangle which you and he and Keith made up.

"Three's a crowd – which is a teenage situation. Keith was my friend from way back, but he was also close to Brian. However, there were terrible periods when everyone was against Brian, which was stupid; but then on the other hand, Brian was a very difficult person to get on with."

What kind of groupies did the Stones attract?

"Great ugly ones – dreadful northern ones with long black hair, plastic boots and macs. Ugh. It used to be so terribly sordid (*laughs*) – still is really. Hey, do you remember when girls nearly always seemed to have backcombed hair? I didn't like them. I used to go for the type with the straight black hair, which was usually dyed. Oh God, they were so ugly. In the States the girls were pretty good. Much younger and very clean."

But you've always appeared to have maintained a regular lady.

"Actually, if you're a musician I think it's very good not to be with anybody, and just live on your own. Domesticity is death. A musician doesn't spend too much time at home, then when he gets back home he tends to become very domesticated. It's taken me years to start buying furniture. I can't stand to stay in one place for too long. I'm not trying to say that women aren't important – they are. I like my lady to come with me, but I don't like to stay in one place in the same way as, say, The Faces or David Bowie, who spend an awful long time at home with their old ladies and families."

"GROUPIES? GOD, THEY WERE UGLY"
Mick Jagger

The impetus of 'Aftermath' was cut short with the release of The Beatles' 'Revolver' and Dylan's 'Blonde On Blonde'. Was this cause for concern?

"I never liked 'Revolver' very much. I don't like The Beatles. I'm not saying that I never liked anything that they did, and I'm not saying that they didn't influence me. I didn't particularly like 'Revolver' – I mean, 'Good Day Sunshine', there's nothing in that. It's rubbish."

How much of a vacuum did Brian leave?

"We weren't playing, that was the thing, but we were recording a lot of good material on our own, the four of us. Brian played on some of 'Beggars Banquet' – not all of it. Let's say he was helpful. I don't know exactly how many tracks he played on, but that was his album. We did 'Let It Bleed' without him. But Brian wasn't around towards the end. What we didn't like was that we wanted to play again onstage and Brian wasn't in any condition to play."

Do you check out the musical competition now?

"It's very difficult to know what the competition is. I remember when The Bachelors were the biggest-selling recording act in England – I never bothered to check *them* out. I remember The Monkees (*laughs*)... The Dave Clark Five (*laughs*). Sometimes I like to go and see people whose music I might not like but whose attitude I might enjoy."

What about New York Dolls, who make no secret about copying you?

"They're alright if you want a good laugh, but they're so very camp and silly. One of them is quite pretty in a funny sort of way, but they're not very good players and that bloke can't sing. They're alright for a laugh, and for all I fucking know they might be the biggest thing to emerge in 1974."

And David Bowie?

"Yeah, Bowie – but Bowie had something to offer that was sort of trendy... 'ere... well... I wonder how long Bowie's going to last... I really shouldn't talk about him because I know him too well and I know his fears and his hauntings."

Would you do it all over again?

"No, of course not. Well, not after you've done it once (*laughs*). Surely that's more than enough? I'd like to do something else, but we're taught from a very early age that failure is the worst thing that can happen to a person. For instance, in school, the one who can give the quickest answer is the teacher's pet. They'll pick on a kid that's a bit slow and demand, 'Why don't you know the answer?' The whole class knows and one kid doesn't. Jesus, he's made to feel inferior."

I thought the gigs you recently played at Wembley were among the best Rolling Stones shows I've ever seen. It's a pity you can't get out front yourself and see the band...

"Well, I went out front at Hammersmith to see Mott The Hoople. I mean, I was in the audience some of the time until David Bowie started pullin' some girl's hair, then we had to leave."

AS YEARS GO BY

MARCH *1970*
The band dissolve their relationship with manager Allen Klein and form their own label, Rolling Stones Records.

JUNE *1972*
Documentarian Robert Frank is commissioned to follow the Stones on tour, resulting in the movie *Cocksucker Blues*, which is so graphic the band try to ban it.

DECEMBER *1974*
Mick Taylor quits in a dispute over writing credits on the 'It's Only Rock N' Roll' album.

FEBRUARY *1976*
After standing in on their 1975 US tour, Ronnie Wood officially becomes a member of the band, though he is kept on salary until 1990.

FEBRUARY *1977*
Richards is charged with importing heroin into Canada and narrowly escapes a seven-year prison term.

Keith gets busted in Canada in '77

GETTY, GLOBE PHOTOS/REX FEATURES

THE '70S ALBUMS

GET YER YA-YA'S OUT! *1970*

It's not quite as good as its reputation suggests, but it's easily the Stones' best live album.

STICKY FINGERS *1971*

Their third stone-cold classic in a row, and their first album with guitarist Mick Taylor, who replaced the ousted Brian Jones.

EXILE ON MAIN ST *1972*

Keith Richards' sleazy, smacked-out vision of rock'n'roll as it ought to be was arguably the Stones' greatest album.

GOATS HEAD SOUP *1973*

The end of their five-album association with producer Jimmy Miller couldn't match the previous four.

IT'S ONLY ROCK N' ROLL *1974*

Even the title track sounds like the Stones parodying themselves. This isn't one of their better efforts.

BLACK AND BLUE *1976*

Stylistically, this is all over the shop, and was basically a glorified audition for a new guitar player. Ronnie Wood got the job.

LOVE YOU LIVE *1977*

It's sad to think the 'Exile...'-era Stones never got a legitimate live release, but the mid-'70s Stones were immortalised with this mediocrity.

SOME GIRLS *1978*

Conscious of looking like dinosaurs, the Stones' retort to the punk and disco of the era was a triumph.

"IF YOU EXPECT NUMBER ONES, YOU'RE A C**T"

It's February 1985, and Colin Irwin, editor of NME's sister mag Melody Maker, sits down with Mick Jagger to grill him on the issues of the day

How many sugars would you like in your tea, again?

COLIN IRWIN: "In my eyes, by 1985 the murky glamour of The Rolling Stones had transmuted into knowing self-parody, yet an audience with Mick Jagger in Paris was still enticing. Photographer Tom Sheehan and I had a couple of beers before being ushered into his royal presence. 'Throw a few shapes, Mick,' said Tom, and Jagger was away, posing and pouting. He was an engaging and attentive interviewee who welcomed the chance to talk about music rather than his sex life and seemed humble and nervous about his bid for solo credibility. He was, in fact, unexpectedly charming."

ON THE PRESS

Mick: "When I was in Barbados and Jerry [Hall, his then-partner] was pregnant... I could see the figures in the garden. So I walked out very quietly and found this guy underneath a hedge. I got him in and he has a cup of tea and he says, 'I was the one who got Princess Di on the beach when she was pregnant in the Bahamas. Remember that one?' What a way to earn a pound note! What can you do? If you've not much going on it's alright, but if you have a baby or a new bird or are getting divorced, it's dodgy."

ON FEMINISM

"I just made it up on the spur of the moment in the studio [the lyrics to his solo song 'She's The Boss']. I dunno, it's all about executive lady talk. You get a lot of all that about the real independent woman, so I made the words a spoof on the whole thing. You can take it any way you want. There is some serious stuff in there. The guy is screaming that he can't fuck her 'cos he's got to wash his hair... it's a joke, y'know. It's a joke on sexism. All the women I've played it to like it. All the female execs at the record company really liked that one. Macho men won't like it."

"LABOUR IS IN SUCH DISARRAY"
Mick Jagger

ON THE GOVERNMENT

"Even if I were a Tory – which I'm not – I wouldn't like the idea of the Labour party being so weak and divided because it doesn't give the Thatcher government any kind of opposition. Labour is in such disarray that who can rely on them to run a singular policy, because they are so divided?"

ON RECORD SALES

"You shouldn't worry about that. You've got to have ups and downs in your career. You can't expect to get Number Ones all the time, and if you do, you're a cunt. Look at Culture Club, that was the biggest thing since sliced bread. Then they put out a record [1984's 'Waking Up With The House On Fire'] that basically wasn't as good and kids didn't go out and buy it. The album was horrible, and it stiffed. That should just make you more determined when you do the next one."

ON FAME

"A lot of Americans cut themselves off. But English people by and large go out and put up with it. Sometimes you get a bit of argy bargy, people come up and say, "Ello, Mick' or 'Fuck off, Mick' but you put up with it because you want to be there, whether it's in a pub or a concert or whatever."

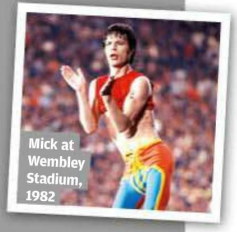
ON LENNON'S DEATH

"Yeah, it was a horrible thing to happen, but you're not gonna change your life because of that. A few people might have done that but... there's always a sub machine gun in the pocket. I think it was an isolated incident, it wasn't a spate of people getting killed. It's not something you want to talk about 'cos it gives people ideas. You say 'No way' and then you get some fucking idiot coming at you."

AS YEARS GO BY

JUNE *1980*
Mick refuses to tour new album 'Emotional Rescue'.

MAY *1982*
A European tour kicks off. Due to Mick and Keith's bad blood, it will be their last for seven years.


Mick at Wembley Stadium, 1982

FEBRUARY *1985*
Mick goes solo with his album 'She's The Boss'.

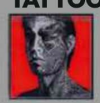
OCTOBER *1988*
Keith follows Mick's lead by going solo with 'Talk Is Cheap'.

AUGUST *1989*
After a hiatus from touring, the Steel Wheels/Urban Jungle world tour kicks off.

THE '80S ALBUMS

EMOTIONAL RESCUE *1980*

Unfairly maligned. Its best moments are its funkiest – 'Dance Pt 1' and the title track.

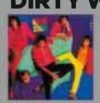
TATTOO YOU *1981*

A whopping 17 years after their first album, this is their last truly great LP.

"STILL LIFE" (AMERICAN CONCERT 1981) *1982*

Too slick, too polished, too bereft of any discernible edge or excitement.

UNDERCOVER *1983*

Recorded while Mick and Keith were wrestling for creative control, it's hit'n'miss.

DIRTY WORK *1986*

The cover alone should be enough to warn you of the horrors within.

STEEL WHEELS *1989*

An attempt to return to their roots, this album was a big hit, but has dated badly.

REX, TOM SHEEHAN

Keith's so out of his tree he thinks he's the double bass player

"I WAS DEAD... BUT ALIVE"

*Bad trips, being banned from China, keeping the drummer off smack: in July 1995, NME's **Brendan Fitzgerald** probes **Keith Richards**' brain*

BRENDAN FITZGERALD: "After three and a half days in Stockholm, myself and snapper Pennie Smith get the call. Keith Richards was ready. He was charm personified. He asked after *NME* writers he'd met in the past. He drank most of a bottle of vodka. No matter, he'd arrived with two. He had an exquisite antique white gold case secreted in his jacket's inner pocket. 'It's Louis XIV's snuff box, rebuilt, holds a packet of Marlboros a side,' he smiled. He was gracious, generous and funny. I remember his emotion when he spoke of John Lennon. We talked for two hours, as he shooed away PR clock-watchers with, 'No, it's fine, I'm enjoying this.' I think we both got what we wanted."

> **"CANADIAN PRISONS ARE GREAT!"**
> *Keith Richards*

ON BEING BANNED FROM CHINA

Keith: "Beijing – most sensible government in the world, obviously – still refuses us in. I got a long letter from the Chinese government saying why I can't come in. Number One on the list was 'Cultural Pollution' and about Number 30 was 'Will Cause Traffic Jams'!"

ON BOB DYLAN

"The first words Bob Dylan said to me, it was in the Ad Lib club, Leicester Square – I'm sitting there with John Lennon, we're talking – first thing he says, 'I coulda written '...Satisfaction' but you couldn'ta written 'Desolation Row'... and well, you're probably right! Ha ha! That was the beginning of mine and Bob's relationship, and now I'm playing 'Like A Rolling Stone'."

ON HEROIN

"I always thought Charlie Watts taking heroin in the '80s was just dabbling but you can't dabble! We're no finger-waggers. I might just have said, 'You know, Charlie, I've been through this shit...'. The 'Dirty Work' [1986 album] sessions were funny, there's Charlie with a flying helmet on and we taped up his nose and his mouth and we drew lips on him just so he wouldn't take anything or say anything. He was mad... ha ha ha!

"Since I was in this superstar stratosphere, junk was my own severe way of keeping my feet on the ground. Which meant almost six feet under – five and a half!"

ON HIS WORST TRIP

"Ah – loaded with strychnine. The one time in my life I was careless, scored something and somebody dumped this shit on me. Pumped it in, suddenly I'm rigid... I can't talk. I was totally conscious and it's like, 'Oh, that's Keith, he's just out of it'... ha ha ha! Yeah, I was dead... I'm dead, but alive. I'm looking around and trying to tell people, 'I have a serious problem here', but nothing will work. I got over it, ha ha ha ha! And went and fucking killed the guy!"

ON BEING A HUMAN LABORATORY

"I always thought, 'I am a laboratory, I'll try this and see what happens.' Jekyll and Hyde shit, real 19th century. The people that I was around in the '60s and so on, were like, 'Here's a very interesting new chemical, maybe you'd like to try this, they say it's great.' You weren't thinking about dealers and armed gangs and crack, it was, 'Oh, thanks very much, I'll try it out tomorrow... or maybe now!'"

ON PRISON

"You should try Canadian prisons. Fantastic! But I don't think they would have done me for more than seven years [he was charged with possession in Toronto in 1977] and I would have been a good boy and got out in three. But they couldn't do me. The government fell instead, thanks to the Prime Minister's wife. Pierre Trudeau was the Prime Minister and Maggie [his wife] was a free spirit, let's put it like that, lovely girl, sweet, shy, unassuming free spirit and, ah... she was bonking everybody in the band! Meanwhile, I got arrested, woken up by Mounties waving a bag: 'Do you know anything about this?'"

GETTY

AS YEARS GO BY

DECEMBER *1992*
It is announced – over two years after it happened – that Bill Wyman has quit. Replaced with former Sting sideman Darryl Jones.

Darryl Jones (right)

NOVEMBER *1994*
The Stones are the first band to be streamed live over the internet, when 20 minutes of their gig in Dallas is broadcast.

MARCH *1995*
They win two awards at the Grammys – one of which is Best Rock Album for 'Voodoo Lounge'.

SEPTEMBER *1997*
Bridges To Babylon Tour starts. They play to over 4.5m people.

JANUARY *1999*
The No Security Tour starts, taking in smaller indoor venues for the first time in 20 years.

THE '90S ALBUMS

FLASHPOINT *1991*

One of the Stones' better live albums: slick but never vacuous.

VOODOO LOUNGE *1994*

A few songs too long and a little too by-the-numbers.

STRIPPED *1995*

A hodgepodge of club show recordings and undubbed studio outtakes, this odd album shouldn't work but does.

BRIDGES TO BABYLON *1997*

The attempts at modernity (samples on a Stones record?!) are cringeworthy, but the songs are mostly solid.

NO SECURITY *1998*

By now there was a grim inevitability about Stones live records: see the gig, wear the shirt, buy the album. Only nice if you were there.

"I SNORTED MY FATHER"

NME's Mark Beaumont sits down with Keith Richards in April 2007, to chat about what his Stones journey has taught him. The results are not to be sniffed at

Guess which relative is in that cigarette?

MARK BEAUMONT: "'You got your story, didn't you?' rasped Keith Richards down the phone in his Captain Jack croak, having just spilled the tale of tribute unravelled below. His revelation made the front cover of the *Daily Mirror* and filled news broadcasts across the globe. I found myself defending Keith's actions to a shocked and appalled Radio 4 *Today* programme, claiming that anyone with an ounce of rock'n'roll in their soul would find it the greatest honour imaginable to be snorted by Keith Richards. Result!"

WHAT ROCK'N'ROLL TAUGHT KEITH:

THE THREE THINGS I GUARANTEE I'LL NEVER DO AGAIN ARE...

1) HEROIN

"Everything else is up for grabs. Why wouldn't I do the dope again? Because I've been there and done that, and it's fucking painful, man. Other schmucks are doing it all the time and I pity them."

2) CLIMB COCONUT TREES

"I wasn't climbing a tree [when he fell, suffering concussion and subsequently having to undergo brain surgery], I was sitting on a fucking shrub. I was sitting on that shrub again today, but I happened to fall the wrong way that day."

3) BE TREPANNED

"I wouldn't want to do that again. It's having your fucking skull cut open. It's what I had to go through. Yes, I've been trepanned. That's quite an interesting experience, especially for my brain surgeon, who saw my thoughts flying around in my brain. I've got pictures of it mate, yeah. They cut my head, brain, skull open, went in and pulled out the crap, and put some of it back in. But that's the way it is. I mean, shit, Keith Richards has got to do everything once."

NEVER TRUST ANYONE...
WHO TELLS YOU YOU'VE GOT SIX MONTHS TO LIVE

"Some doctor told me I had six months to live and I went to *their* funeral. The obit columns are of interest to me these days. I don't trust doctors. It's not to say there ain't some good ones, but on a general level, I wouldn't trust 'em at all."

YOU DON'T KNOW THE MEANING OF THE DARK SIDE UNTIL...
IT GOES REALLY BAD

"Then you never wake up to find out. Several times I've thought, 'This is it.' And it's quite a comforting feeling actually, thinking, 'Jesus Christ, I'm getting out of it now.' I've no pretensions about immortality – I'm the same as everyone else, same as you, same as everybody, just kind of lucky. I was Number One on the Who's Likely To Die list for 10 years, I mean, I was really disappointed when I fell off the list."

IT'S OK TO INGEST...
YOUR DAD

"I snorted my father. He was cremated and I couldn't resist grinding him up with a little bit of blow. My dad wouldn't have cared, he didn't give a shit. It went down pretty well and I'm still alive."

THE BAND I MOST WISH I WAS IN IS...
THE ROLLING STONES

"They're the only band I care about, I can't wait to get back on the road with those bastards, who happen to miraculously be one of the best bands in the world. I dunno how the hell it happened. I mean, you're playing beside Charlie Watts – yeah baby, you've gotta gig on."

THE BEST GUITAR SOLO EVER COMMITTED TO RECORD IS...
CHUCK BERRY'S SOLO ON 'LITTLE QUEENIE'

"I mean, whoooah! His guitar playing is just so sublime. But then I could go with Scotty Moore and his solo on 'Mystery Train' with Elvis, when you start me on this shit you really start me going..."

THE ACTOR I'D LIKE TO PLAY ME IN A FILM IS...
JOHNNY DEPP

"Johnny and I had a great time, loads of fun. I expected [filming *Pirates Of The Caribbean: At World's End*] to be fun but it was even more fun than I had imagined. I was driving through the driveway to Walt Disney studios the other day thinking, 'Jesus Christ, I'm following in the footsteps of Mickey Mouse here.' No, it was brilliant, I was there for four or five days and I did my bit, and Johnny was his usual graceful self and we're both the same size, so we swapped clothes and there it is. I met Johnny and he was just one of my son's friends – 'This is Brian, this is Debbie, this is Johnny' – and we met like that, years go. I didn't even know what he did, I thought he was a failed rock'n'roll artist, and then I started to see some of his work and then he called me up said, 'Hey Jesus Christ, I've copied you to do *Pirates...*' which I thought was the gentlemanly way of letting me know. I mean, no wonder he paid for the beers. I didn't realise I was being observed."

"MY DAD DIDN'T GIVE A SHIT"
Keith Richards

THE BEST THING I EVER SAW WAS...
WHEN A LADY'S GOT HER LEGS WIDE OPEN. LA-DI-DA

"I don't wanna go there 'cos there's far too many. I mean, I did go there, but I ain't going there with you."

I WANT TO MAKE A RECORD AS GOOD AS...
'HEARTBREAK HOTEL'

"I mean, there's a million of them. I guess '(I Can't Get No) Satisfaction' has got to be close, and 'Beast Of Burden' maybe, and 'Tumbling Dice', 'Honky Tonk Women'. I'm starting to reel them off and it's not fair to all my other babies."

THE COOLEST ROCK STAR IN THE WORLD EVER IS...
ME!

"I mean, right, it goes without saying really, doesn't it? I mean I don't think I'm cool, it's other people that tell me I'm cool, I'm just being who I am. Just be yourself is all I can say, the rest of it's a fucking joke. 'Elegantly wasted' blah-blah-blah, I've had all of that. If you've gotta be cool, be cool with yourself. If you've gotta think about being cool, you ain't cool."

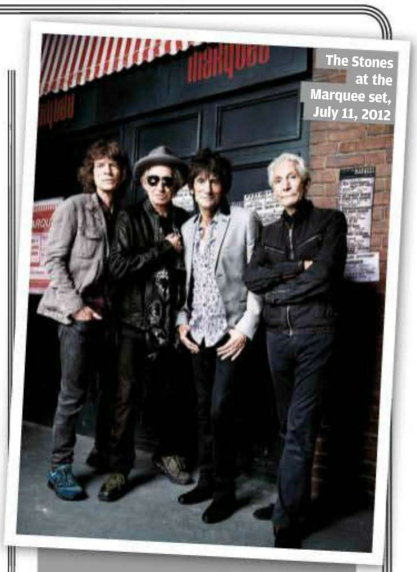
I WOULD NEVER HAVE MY HAIR CUT LIKE...
ANYONE EXCEPT ME

"I've never had my hair cut by anybody, I do it all myself. I've never let anybody touch it. My mum used to give me two shillings and sixpence every two weeks to get my hair cut, and I would just ignore the barber and chop it off myself and keep the fucking money. Spent it on cigs. And a bit of booze, probably, and I'd try and impress a bird here or there, too."

I'LL STOP PLAYING WHEN...
I CROAK

"That's it. I don't see any reason why it should stop if there's those of 'em still out there that wanna see it and I wanna play it, let's get it together. I mean, I get antsy just sitting in one place for too long. I've had a few brushes with old death, he's kind of a friend of mine actually, and, er, if you hang around with me you'll have a brush with it too."

Live in New York, 2005


The Stones at the Marquee set, July 11, 2012

ROLLING FORWARD

What comes next for the Stones?

Although the band's new 50th anniversary book and upcoming documentary are lavish looks at the past, the celebrations surrounding their release give the band an opportunity to turn to the future. The Stones have been rehearsing together again – and last week posed outside a mock-up of the Marquee Club in London (above), scene of their first ever gig. Keith has hinted that, should a new album come to fruition, "the door is wide open" for Jack White to produce them. But the prospect of writing new material won't be discussed until later this month. What seems more concrete is the prospect of a tour in 2013, with Keith saying last week: "There's things in the works – I think it's definitely happening. We're playing around with the idea and had a couple of rehearsals – we've got together and it feels so good." Talk of them headlining next year's Glastonbury, meanwhile, is so far just that, although rumours that Bill Wyman might be rejoining aren't totally unfounded: he sat in on the rehearsals last year. We're already looking forward to the Stones edging their way to their 60th...

The Rolling Stones 50 *is out now, published by Thames & Hudson, RRP £29.95*

AS YEARS GO BY

SEPTEMBER *2002*
To celebrate their 40th anniversary, they release the 'Forty Licks' compilation, and hit the road.

JULY *2005*
Jagger courts controversy with 'Sweet Neo Con', a song that openly criticises George W Bush. He and Richards clash over its inclusion on 'A Bigger Bang'.

AUGUST *2007*
The 'A Bigger Bang' tour ends, having grossed over half a billion dollars.

JULY *2008*
The band leave Virgin/EMI and sign to Universal, taking their back catalogue from 'Sticky Fingers' onwards.

OCTOBER *2010*
Richards releases his tell-all autobiography, *Life*, leading to more speculation about the state of his and Jagger's relationship and whether the Stones will ever tour again.

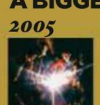
THE '00S ALBUMS

FORTY LICKS *2002*

This was the first compilation to span the group's entire career (record label politics had previously prevented it). It also included four so-so new tracks.

LIVE LICKS *2004*

It's a solid collection, but its DVD companion *Four Flicks* is more exhaustive.

A BIGGER BANG *2005*

Their last studio album was also their best for nearly 25 years.

SHINE A LIGHT *2008*

The Scorsese-directed movie accompanying it is better, but this captures the latter-day Stones at their best – albeit with a few unnecessary guest spots.

PA PHOTOS, WIRE IMAGE, RANKIN

When in LA, it is important to look cool and dignified at all times

KATE NASH GOES MAD IN LA

In America, even the manicures are bigger

Tired of London and despondent, ***Kate Nash*** *headed to the US to hang out in a mansion with a polar bear, meet Willow Smith and make her curveball comeback album.* ***Siân Rowe*** *hears the story*

Ryan Jarman's disguise was fooling no-one

"WILLOW SMITH'S PEOPLE ASKED ME ROUND HER HOUSE – WE WROTE A SONG TOGETHER"

It's like the iPhone was never invented

Getting down to angry business

"Have you seen that episode of *South Park* where Britney shoots herself in the face? And then suddenly the town is out trying to 'get the new girl'? It's like, let's send one girl mental, then start on the next and see how we can break her down."

Lounging on a sofa in her Hackney rehearsal space, happily crunching her way through a bag of tortilla chips, Kate Nash is putting the world to rights. Sleazy men in bars: bad. Feminism: good. *Keeping Up With The Kardashians*: she's watched it. Occupy: great. Producing: loves it. Revolution: believes in it. Sexism: how long have you got?

Since she appeared bouncing along to 'Caroline's A Victim' in 2005, would-be drama student turned musician Nash has gained a reputation as a talker. In the two years that she's been musically quiet, that hasn't changed. But other stuff has. Specifically, on her recent trip to LA during the making of her as-yet-untitled new album.

For a woman who has always seemed properly LDN, it might seem like a strange choice. But after her break-up with Ryan Jarman of The Cribs she decided it was time to get out of the place she'd called home for the past 24 years and try something totally different.

"I didn't like LA for a long time," she confesses. "In fact, I hated it. I had a few depressing times there and I felt there wasn't any soul. LA kind of brings all the freaks together and that is not good when you're in a dark mood. But I've recorded in London twice now and it was really great to get out of the country. I was like, 'FUCK LONDON!' I just flew to LA and it was the craziest experience I've ever had."

On her blog, there are pictures of Kate and friends jumping in swimming pools, hanging out on the beach, buying rad mirrored sunglasses, waving foam fingers at baseball games, partying in bars. If it all turned out to be a film set, and she hadn't even left the UK, it wouldn't be surprising.

"Oh-em-geee we recorded in this huge old mansion with a fountain and the most amazing view of LA," she gushes. "It used to be a convent but now the woman who owns it is an interior designer and antiques collector. She's got a taxidermy polar bear!" In the owner's office there was also a stuffed tiger (shot because it ate children in an Indian village in the 1920s) and outside there were mansion guard dogs trained to love guests and maul strangers. The neighbours designed the dinosaurs in *Jurassic Park*, Christina Aguilera filmed *The Voice* there and rumour has it that Baz Lurhmann visited during her stay. Then, there was working with Willow Smith, who Kate describes as "such a cool punk".

Sorry, wind back a second? Working with Willow Smith?! "Willow's management got in touch asking if I was around and be interested in meeting her," Kate explains. "They were like, 'Do you want to come to the house?' It was so cool!"

Willow had been collaborating with the songwriters for Rihanna and Beyoncé, but when she decided to write her own material, Kate was one of the people she asked to hook up with. "We wrote a song together for her record – it's so good and she is really talented," Kate says. "I think she could be quite revolutionary doing her own material and breaking boundaries. She's totally in control of what she wants to do."

Maybe Kate took inspiration from Willow. Earlier this month, she took things into her own hands and shared 'Under-Estimate The Girl', recorded with her band (Fern Ford, Linda Buratto, Carmen Vandenberg and Emma Hughes) in 24 hours and posted it on her blog and on Twitter. "So the other night I was stressing out," she wrote, "and I was like, ARGHGHHGHGH, I need to write a song and release something and do something creative instead of breaking all my stuff that I own."

It definitely caused a reaction. At one point on YouTube it had the same number of likes and dislikes (thousands of each), and as we write it has been watched more than 220,000 times. There have been jokes about listeners' ears, not Caroline, being the victim, laughter about her change of style, and blogs asking 'What happened to Kate Nash?' On the other side, many fans have backed her up, and Lily Allen came out in support, tweeting: "I must say, I think Kate Nash's new jam is pretty cool. I know it's controversial but more power to her I say! Gwaaarn Nasher."

A controversial change maybe, but it's not unprecedented. Kate's spoken about her love of riot grrrl many times over the past two years, and even written about why she thinks there's no reason Sleater-Kinney and Bikini Kill shouldn't mix with pop. She spends 10 minutes today talking about just how much she loves Hole. A more valid criticism of it would be that it's just a dated take rather than a radical move. Other tracks on the album take similar inspiration: there's standard reverb, gnarly guitar and screams of "*I'm a feminist!/And I've got your attention!/I'm glad I've caught your attention!*" on 'All Talk', while 'Death Proof' sounds part inspired by Tarantino, part by Josie And The Pussycats. Another, 'O', with echoing drums and Kate choking "*Give me space/Uh uh uh uh*" doesn't give up entirely on being pop.

"The girls had gone to buy cheap phones and I just turned the bass on," she says of 'O'. "I started jamming. Suddenly it felt really significant and important. It is quite a... different song for me. It's quite atmospheric and dealing with loss and death and frustration. There was a lot of loss for me last year and it makes you think about things in a different way. It made me suddenly stop and think, 'What's important in my life? We're all going to die, what am I meant to do with that? At 80, none of this is going to matter, what's cool and stuff... being real is more important."

Then there's the break-up with Ryan. Four of Kate's record label associates have told us this subject should be off limits, but when we bring it up she will admit it's been an emotional year. "Music is always therapy for me," she says. "It's something that helps you get through stuff. Yeah, music is definitely therapy. An instrument like the bass, that is so big and powerful, you can just turn it up loud even if you can't be as a human."

So, Kate Nash is back. She's older, sounds a bit wiser and is still as talk-happy as ever. Some people think the decision to fly out to Los Angeles might end up being career suicide in the long run, but it doesn't sound like that to us. Or her, either – as she says nonchalantly about 'Under-Estimate The Girl', the song that's proving so very divisive: "I feel like this is going to be a highlight of my career!" Best *not* to underestimate her.

THE COME-BACK REACTION

Kate's thoughts on the 'Under-Estimate The Girl' opinions

"I think the reaction is cool. The negative things people have been saying are the point of the lyrics. It's supposed to be challenging and angry. It's good to have a 'fuck you' song because there's a lot of people with that feeling. There are men in the music industry who have done fucked-up things and they're welcomed back to the Grammys to play. Suddenly a girl has a song where she's shouting and screaming and that's so fucking shocking. That's what music's about, isn't it? Like, fuck everything! It's about breaking rules."

PHOTOS: COURTESY OF KATE NASH. FROM HER BLOG AT MYIGNORANTYOUTH.COM

ARCTIC MONKEYS
COACHELLA, APRIL 2012
Photo: Joey Maloney

BIFFY CLYRO
ISLE OF WIGHT, JUNE 2012
Photo: Andy Willsher

NME
BANDS
OF THE
SUMMER
SO FAR

THE PRODIGY
DOWNLOAD, JUNE 2012
Photo: Tom Martin

NME
BANDS
OF THE
SUMMER
SO FAR

NME BANDS OF THE SUMMER SO FAR

AT THE DRIVE-IN
COACHELLA, APRIL 2012
Photo: Joey Maloney

21 DISCS... 18 HOURS... 287 SONGS...

ONE OBSESSIVE SUPERFAN WRITER...

HOW TO MAKE YOUR MIND

Blur's new boxset '21' is more than a career retrospective – it's a bloody record collection in its own right. NME's Mark Beaumont sets aside one whole day and gets stuck in, discovering there's far more to the band than even he realised

WORDS: MARK BEAUMONT PHOTOS: DEAN CHALKLEY

To most, it's a lavish 21-disc cornucopia of sound, vision and pictures of spew-covered setlists, documenting the career span of Blur, from Seymour to 'Sir Elton John's Cock'. But to me, the powers that be at *NME* Towers have decided, it's aversion therapy. As the most dedicated Blurophile in *NME* history, they vowed to 'cure' me, *Clockwork Orange*-style, by forcing me to listen to the entire thing in one sitting. Little did they know it'd send me on a London-wide spiritual odyssey akin to a Britpop *Ulysses*...

11AM: Some might say a night on the Camden lash with a grand total of 94 minutes' sleep might not be the best preparation for an 18-hour stint critiquing the entire recorded history of one of the UK's greatest ever bands. But those people are so very WRONG! Throwing curtains wide on a dank July morning, it turns out that actually having a head like a sackful of jellyfish is the perfect state in which to appreciate the psychedelic languor of 'She's So High'.

11.10AM: I approach the 'is this Charlatans enough?' wah-wah of Blur's 1991 debut 'Leisure' expecting to hunt for signs of the era-defining brilliance to come. Surprisingly, it flows from the record like expletives from Keith Allen. Graham Coxon's guitar-god status is already evident on 'Repetition', 'Birthday' prequels the louche urban ennui of 'This Is A Low', and 'Sing' still sounds so ahead of its time that if The xx came up with it tomorrow we'd all be gibbering about how they've found some wormhole to 2047. 'Leisure': a joy to floss your teeth to.

12PM: The 'Leisure' bonus CD exposes Blur's secret early-'90s mission to predict 'Love Spreads' ('I Know') and Suede ('Mr Briggs'); create a new British pastoral like a fuzzfolk Floyd ('Inertia'); and practice their faux Cockney accents ('I'm All Over'). A shape-shifting *thing* from the off.

1.10PM: I usually wait 'til at least three in the afternoon before donning my nattiest mod suit, schnoffling speed and trashing my flat to 'Colin Zeal'. So instead I settle down to the first sparkling sprouts of Britpop – seminal "London odyssey" 'Modern Life Is Rubbish' – high on sugary tea and Starbars. It's clear that Blur – unable to chart, almost dropped for playing gigs pissed, their own label telling them their new direction was commercial suicide – were the only men in Britain in 1993 utterly assured about their new suburban riot-pop identity: this gleaming reflection of Great British drabness, this Kinks gone *Crank*. Against all advice, 'Modern Life...' stands as one of the most accomplished scene-starters in rock history, proof that, sometimes, everyone else *can* be wrong.

LISTENING IN ONE SITTING – IT'S A BRITPOP ULYSSES

2.10PM: *"POPSCENE! Awl-RAAITT!"* The Greatest Lost Single Ever blares out its horns-like-flamethrowers fury. The 'Modern Life...' bonus disc is essentially the album Blur scrapped after 'Popscene' limped to Number 32 and, bizarrely, foresees the bloated Zep-rock trend that would eventually smother Britpop in its sleep.

Despite a nostalgic rediscovery of maudlin B-side 'Peach', I glance at the roomful of brilliant records that wouldn't have existed had it never been released, and consider burning my promo in case time-travellers stop by and get any ideas.

3.23PM: The CD ends with Blur pushing the music hall idea to its ultimate extreme with a yob chant cover of 'Daisy Bell'. Crikey.

3.33PM: I jog (OK, mooch) to the nearest slab of urban greenery for an afternoon of 'Parklife'. However, the scratch of grassland in South Tottenham that I find is not quite the Cockney wonderland that inhabited Damon Albarn's pivotal Britpop moment, although there is a tramp on crack appearing to have a mental breakdown in the style of 'Tracy Jacks'. Strolling the litter-strewn pathways is made infinitely more romantic by listening to the suave, sombre 'Badhead'. Britpop's benchmark feels like it's dated not a minute.

4.05PM: I leave the park, as 'To The End' is just too elegant to listen to while surrounded by copious amounts of dog turds and hypodermic needles. And a gang of kids appear to be eyeing my boxset and checking prices on eBay on their phones as they walk towards me.

REX, ED SIRRS/RETNA

The UK's only band with two sets of conjoined twins releasing a 21-disc boxset in 2012

4.35 PM: Back at the flat, I'm baffled by the 'Parklife' bonus tracks. Electropop sung in a mish-mash of European languages ('People In Europe'). Bontempi trucker bluegrass ('Red Necks'). A song called 'Got Yer!' in which Damon pretends to be a grumbling old duffer shooting geese in his living room.

5.41 PM: Lilting in the background while I make Britpop bolognaise for dinner, 'The Great Escape' turns out to be a more charming beast than its tossed-off-in-a-blizzard-of-cocaine reputation suggests. Splurged out in the wake of 'Country House''s chart triumph, it contains hints of Gorillaz in the synth ska of 'Fade Away', a graceful grandeur to 'The Universal' and about six more cracking tunes than I remember.

BLUR BOXSET AT A GLANCE

CD1: 'Leisure' Remastered
CD2: 'Leisure' Bonus Material
CD3: 'Modern Life Is Rubbish' Remastered
CD4: 'Modern Life Is Rubbish' Bonus Material
CD5: 'Parklife' Remastered
CD6: 'Parklife' Bonus Material
CD7: 'The Great Escape' Remastered
CD8: 'The Great Escape' Bonus Material
CD9: 'Blur' Remastered
CD10: 'Blur' Bonus Material
CD11: '13' Remastered
CD12: '13' Bonus Material
CD13: 'Think Tank' Remastered
CD14: 'Think Tank' Bonus Material
CD15: Rarities 1 (Seymour And 'Leisure' Era)
CD16: Rarities 2 ('Modern Life Is Rubbish' Era)
CD17: Rarities 3 ('Parklife' and 'The Great Escape' Era)
CD18: Rarities 4 ('Blur', '13' and 'Think Tank' Era)
DVD1: Showtime: Live At Alexandra Palace, 7 October 1994
DVD2: The Singles Night – Live At Wembley, 11 December 1999
DVD3: Rarities 7" Single Interview booklet

7.00 PM: 'The Great Escape"s perverted politicians and arrogant public school tossers are hypnotic. I find myself on a bus to members' club Shoreditch House, spiritual home of the Charmless Man. The bonus tracks are foretelling: the scratchy no-fi guitars of 'No Monsters In Me' sound like Graham wrestling for control, while 'The Man Who Left Himself' is an early stab at 'Tender'.

7.55 PM: In a private room at Shoreditch House, a French Hendrix wannabe in a velveteen jacket is barking out freaky neo-rave numbers to a roomful of media tarts guzzling free Tiger beer. To me, stood at the back in headphones, though, he appears to be playing 'Girls & Boys' live at Mile End.

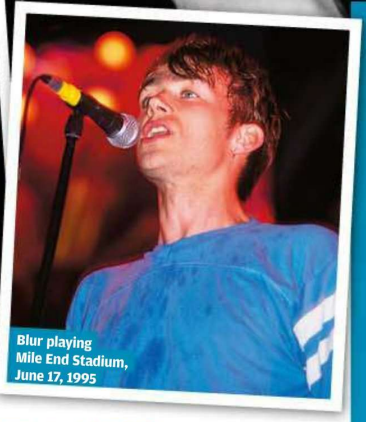
8.30 PM: Listening to 1997's 'Blur' album on headphones makes it easy to infiltrate the more exclusive areas of private members clubs, since you can't hear the spray-tanned 'hostesses' with clipboards saying "This area is reserved sir, are you part of the Ashley and Pudsey party?" I dance up a service staircase to 'Beetlebum', mosh around the pool to 'Song 2' and settle on a sun lounger for the duration of Blur's 'Graham album', swept away by their brave, bold shift from Britpop brass to Pavement fuzz.

9.20 PM: On the bus journey home, the 'Blur' bonus tracks hold several revelations: they recorded a spot-on 'Ziggy Stardust' pastiche called 'All Your Life', invented Sleigh Bells on 'Bustin' + Dronin" and first went rave on 'Cowboy Song'. ▶

The boxset in all its copious glory

Unequivocally NOT playing 'Tender' in Stoke-on-Trent, March 1991

Signing 'Leisure' posters backstage in Sheffield



Blur playing Mile End Stadium, June 17, 1995

10.30 PM: I arrive at a disused industrial estate in Manor House – home to musicians, artists, anarchists, Benzo-heads, caners and my friend Didz. Didz isn't home, but I do stumble across Tom and Paul from futuro-blitzkreig band Losers, who give me the modern cult-hipster slant on '13'. Over a chunky reggae Rothmans they claim Damon's break-up lament 'Tender' as their favourite "campfire song" and that 'Battle' "invented dubstep". "All musicians seem to love '13'," says Paul. "It doesn't have the best Blur tracks but the record works better than all the others." Before the bonus disc of remixes and space noodles sent to Mars on the Beagle 2 probe is done, we decide '13' is the missing link between 'OK Computer' and 'Kid A'.

12.45 PM: Back at the flat, it's on to the laid-back global grooves of 'Think Tank', the largely Graham-less final album recorded in Morocco, high on curried sheep's brains and hummus. Chilled by 'Out Of Time''s sweet Egyptian samba and the funky Afro-synth pop of 'Moroccan People's Revolutionary Bowls Club', I almost drift off, only roused by 'Crazy Beat''s impression of Crazy Frog doing 'Song 2'.

1.30 AM: Exhaustion takes hold. Thank God for Graham blasting back onto the scene in 'Battery In Your Leg'.

2.40 AM: As 'Think Tank''s bonus CD ends I begin hallucinating that the "*Come on, come on, come on, get through it*" on an XFM session 'Tender' is the voice of my editor, who's realised that four hours of demos, curios and shit studio piss-abouts lie ahead for me.

2.45 AM: The first rarities CD is fascinating. You can literally hear 'Leisure' coming together, from the early Seymour demos resembling Echo And The Bunnymen and Ned's Atomic Dustbin, up to wobbly early takes on 'Sing'.

3.47 AM: Sirens suffocate a 1991 demo of 'Popscene'. I start imagining I'm the only person who managed to get into Bloc festival.

4.35 AM: Is this Blur doing medieval peasant beer-worship classic 'The Wassailing Song', or have I put Mumford & Sons on by mistake?

THE BEST OF '21'

The three best previously unreleased songs in the set

'SATURDAY MORNING'

One of several impressive, previously unheard demos culled from 'The Great Escape' sessions, alongside 'Cross Channel Love', 'Pap Pop' and 'Beached Whale', this is hazy-headed throb pop greeting the weekend dawn with a narcotic gurn and a second wind.

'PIANO'

For fans fascinated by the cosmic crescendos of '13', 'Piano' – and its sister-piece 'Nutter' – finds tense keyboard chords deluged by dubtronic desolation, like Rufus Wainwright making a cameo in *Prometheus*.

'SIR ELTON JOHN'S COCK'

There's been much speculation about the hue and flavour of 'Sir Elton John's Cock', and it turns out to be a twinkly, faithful homage to Elt's piano heyday, making you yearn for more tributes to the genitalia of superstars. 'Dame Shirley Bassey's Flange', anyone...?

4.42 AM: Amazed to uncover an ancient demo proving that 'For Tomorrow' started life as a comedy pastiche of 'Space Oddity'.

5.50 AM: *"It's Saturday morning"*, sings Damon on a woozy piano demo called 'Saturday Morning'. I check outside. Fuck, it is!

6.34 AM: Doze off to an ambient version of 'Caramel'. Wake up to the stirrings of 'Sir Elton John's Cock'.

7.10 AM: Scratching at the walls to dubtronica of 'Piano'. NO MORE!

7.48 AM: The last song – urban funk-pop cracker 'Fool's Day' – ends the boxset like a revitalising boot up the arse. What have we learnt? That Blur's seven studio albums were mere surface to a deeper story, one of a restless, exploratory band. That you can walk into any VIP party as long as you're bolstered by 'Song 2'. And that 18 hours of Blur is the only way to reach a higher state of karmic consciousness required to understand their brilliance. Now, if you'll excuse me, I can get 94 minutes' sleep before the pubs ope... what do you mean there's DVDs? AAAAAGHHHHH!!!

Check out the 10 best Blur songs – voted by NME users – at NME.COM/video

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The state of rap ...according to

*After 'hanging' Jay-Z, splitting from Kelis and trying to rescue Winehouse, **Nas** has returned to being the don of rap. **Kevin EG Perry** sits him down to get his verdict on hip-hop in 2012*

Nas greets us with a fist. We've just been ushered into the boardroom at the St Martins Lane Hotel in central London and one of the greatest rappers ever to pick up a mic in anger bumps knuckles before settling back to the task at hand. He's tearing apart what appears to be a whole Nando's chicken, pausing only to run a corn-cob back and forth across his mouth like a typewriter's carriage return. He's wearing a grey hoody and a pair of vintage Cazal shades that never leave his face, and he's flanked by a heavy-looking entourage.

The 38-year-old New Yorker remains just as intense and enigmatic as he was at 20 when he released 'Illmatic' in 1994, now widely recognised as one of the most influential hip-hop records of all time. Over 10 tightly woven tracks of literate lyricism, he turned hip-hop on its head, displaying a poet's gift for sketching out a narrative with a fistful of well-chosen rhymes. He followed that seminal release with a string of platinum-selling albums and showed his range by adopting various personas down the years, including 'Nastradamus' and 'God's Son'. He even ghost-wrote Will Smith's 'Gettin' Jiggy Wit It'.

Nas hasn't always had it easy. He was locked in a bitter public feud with Jay-Z from 1996 to 2005 as the pair vied for the title of King Of New York. In 2006 he appeared publicly with his rival at a series of shows and they finally put their differences to bed. He found himself arguing in public once more in 2009 when he and ex-wife Kelis split acrimoniously shortly before the birth of their son, Knight.

Back in '94 he got famous saying 'Life's A Bitch', but after living through more beef than an episode of *Man Vs Food* he's returned with a new record, optimistically titled 'Life Is Good'. It's not just his outlook that's changed: the hip-hop landscape has shifted too. There's a new breed of troublesome young bucks like Odd Future. Meanwhile, rap's long-standing acceptance of homophobia is being challenged both by Jay-Z coming out in support of gay marriage and the new breed like A$AP Rocky slamming homophobes, while Frank Ocean's openness about his sexuality drew warm support from Def Jam co-founder Russell Simmons. And Jigga and Kanye's globe-straddling Watch The Throne tour has set a new standard for hip-hop as a stadium-filling live proposition.

"I'M TOO BUSY TO BE A HOLOGRAM"
Nas

What does Nas make of the genre now? We sat down for an audience.

Nas with Amy Winehouse in July 2010. The pair were pals and collaborated frequently

CASH-IN COLLABORATIONS

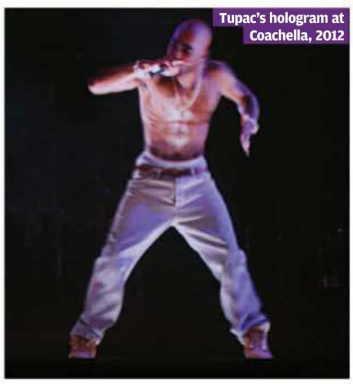
High-profile guest spots on records are the easiest way for rappers to pump up their radio airplay, but it's hard to shake the feeling that these have just made superstars like Nicki Minaj mercenary. Nas acknowledges that for some artists, the lure of working with another big name overshadows the quality of the music itself.

"There's some great talent out there in the world," he notes, "and sometimes we just collaborate because we like the other artist. But it really works out when there's time put into it."

On Amy Winehouse's posthumous album 'Lioness', Nas appeared on 'Like Smoke', and on 'Life Is Good' he duets with her thanks to a vocal salvaged from her final recording sessions with long-time Nas collaborator Salaam Remi. Winehouse wrote 'Me And Mr Jones' about Nas and he insists new track 'Cherry Wine' is a labour of love rather than a big name tag-on. "'Me and Mr Jones' means everything to me," he says. "When she sings about the father of Destiny she's talking about my daughter. I should have thought of that to say! We partied here in London. She'd come to my show and we'd hang out backstage and just talk. I feel like she was trapped in London."

Nas performing with his jazz musician father, Olu Dara at Hammerstein Ballroom, New York, October 2004

The Watch The Throne tour: "A real hip-hop tour"


Tupac's hologram at Coachella, 2012

"MY RHYMES MAKE YOU THINK"

As more and more anodyne hip-hop music is churned out for the club-going masses, it's testament to Nas' dedication to his craft that he remains one of the most articulate and eloquent rappers around. He hasn't "dumbed down".

"That's just my personality," he says. "I talk to my friends about everyone from [politician] Charles Taylor in Liberia to Trayvon Martin [17 year-old man killed in Florida in an allegedly racially

today Nas

Nas' Wayne Rooney hair transplant doctor missed a bit

motivated attack] to Paul McCartney. Those conversations go all over the place and that's what winds up in my rhymes."

Is he disappointed there aren't more mainstream rappers writing thought-provoking lyrics? He laughs. "No, because then you wouldn't need me!"

"GENIUS" HOLOGRAMS

Dr Dre's decision to perform at Coachella with a "hologram" of Tupac split the music world. While there's been a flurry of interest in repeating the trick with other performers, many think this will tarnish legacies. Nas is in favour. "I think it's incredible," he says. "I think it's good for hip-hop."

He likes the idea of the Notorious BIG being the next performer 'resurrected', but isn't sure whether he'd want to come back that way. "I don't have an answer for that!" he laughs. "I'm too busy living a good life. You don't need a hologram!"

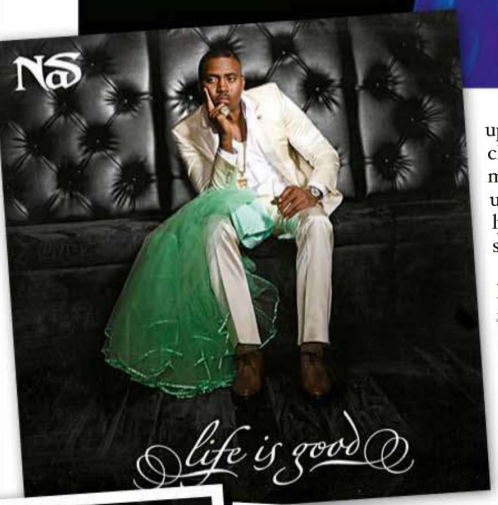
HIP-HOP NEEDED WATCH THE THRONE...

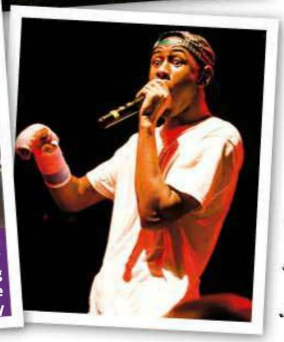
Hip-hop today is almost unrecognisable from the scene Nas first got involved in, swapping mixtapes with local DJs on the streets of Queensbridge, New York. Now, Nas has seen peers like Jay-Z and Kanye West team up to become stadium-filling superstars. "I still have love for hip-hop in some of its original forms," he says, "but it's a big business now. Thank god hip-hop became so big. The Watch The Throne tour is a real hip-hop tour and the hologram with Dr Dre was a real hip-hop show. Those two things kept hip-hop Number One."

...BUT MUST REMEMBER ITS ROOTS

Nas' father is the acclaimed jazz musician Olu Dara, and they've worked together on a number of tracks, including the 2004 hit 'Bridging The Gap'. Nas has always had a deep understanding of the way that modern hip-hop relates both to its own history and all the music that came before it. "You can hear the blues player inside me," he says. "Hip-hop is finally getting some years behind the careers of the artists. The earlier artists didn't seem to last too long. Today it's different. My plan is to do music every time I feel it. Doing that has made me probably the longest-lasting hip-hop artist."

At the Open Air Festival in Switzerland, July 2012





Clockwise from top: The 'Life Is Good' cover with Kelis' wedding dress; Odd Future's Tyler, The Creator; A$AP Rocky

HIP-HOP EMBRACES HOMOSEXUALITY

There's an ongoing debate about homophobia in rap, most recently sparked by the provocative lyrics spouted by Odd Future's Tyler, The Creator. In contrast, fellow young upstart A$AP Rocky is happy to chat about how he respects gay men and women. But Nas, who used to dabble in homophobic lyrics, dismisses the idea that sexuality is a big issue.

"Do I think rap music is homophobic? I don't think that's rap's concern at the moment," he claims. "Rap is the street, rap is sex and money. They don't have time to think about homophobia or anything like that. It's about female ass! Hip-hop's about women, money – it's about being the flyest of the fly."

This seems a touch odd after he has been lauding himself over his deep words - but he does claim he condemns discrimination in hip-hop lyrics in his new track 'Back When'. "I say: '*You seem to blame all your shortcomings on sex and race/The Mafia, homosexuals and all the Jews/You might as well blame all your shortcomings on your foes the Jews/It's bogwash point of views, stereotypical, anti-Semitic like the foul words Gibson spewed*'. That's me just saying to let go of the illusions of someone holding you back."

THE KELIS QUESTION

Nas wants to be known as the man with "the best album covers in rap", and for new record 'Life Is Good' he's posed with ex-wife Kelis' wedding dress slung over his knee. "People have heard about my divorce," he shrugs. "If people today want to get on the internet and talk about it then it'll happen. For me, doing the covershoot for that album was very therapeutic for me. I'm a storyteller, and it has that old bluesman vibe to it. I have so much to say on this record about myself personally." And the meaning of the image? "That's the blues. My record cover: that's the blues."

HANGING JAY-Z

Rivalries have long been a feature of the hip-hop world, and Nas had his own with Jay-Z. With previously unseen footage from 2002 of Nas' preparations to 'hang' an effigy of Jay-Z as part of a live show recently surfacing on YouTube, does Nas look back on his hip-hop career with any regrets at all?

"No."

Not even about the time he commissioned a dummy of Jay-Z and a set of gallows so he could lynch him onstage (pictured above)?

Nas clamps the toothpick he's been fiddling with between his teeth and shakes his head slowly to dismiss the question. Since the footage has come out he's refused to even acknowledge it. From a corner of the room a low voice from a flunkie mutters: "That's not OK, man."

Nas' expression doesn't flicker one bit, but before we're escorted out of the building we try to defuse the situation by telling him that the new record is up there with his best. He pauses and then his face cracks into a smile. "Life is good, man," he shrugs. "Life is good."

RE-NAS-SANCE MAN

Tracking the varied career of a hip-hop originator

GUEST SPOT ON 'LIVE AT THE BARBEQUE'
MAY 1991
Nas makes his musical debut featuring on the B-side of Main Source's single 'Just Hangin' Out'. Back then, he was known as Nasty Nas.

'ILLMATIC'
APRIL 1994
Now recognised as one of the quintessential hip-hop records, his explosive debut is a memoir from the streets of Queensbridge, New York.

'IT WAS WRITTEN'
JULY 1996
Nas veered towards a more polished sound for his second record, and makes one of the defining Mafioso rap records in the process.

'ETHER'
DECEMBER 2001
After Jay-Z dismissed him as irrelevant, Nas hit back on this 'Stillmatic' album track with its sample of 2Pac saying "Fuck Jay-Z". It's full of homophobic slurs: *"Put it together/I rock hos, y'all rock fellas."*

'STREET'S DISCIPLE'
NOVEMBER 2004
On this sprawling double album Nas lives up to his claim to be "the Hitchcock of hip-hop".

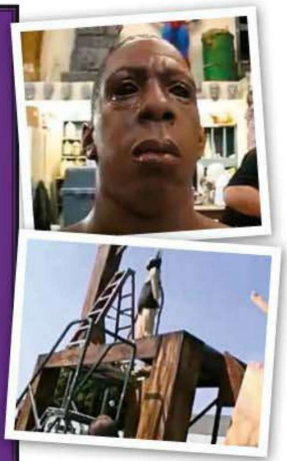
MARRIAGE TO KELIS
JANUARY 2005
After a two-year relationship, Nas and Kelis tie the knot at a winter ceremony in Atlanta.

RECONCILIATION WITH JAY-Z
OCTOBER 2005
Nas makes a surprise appearance at a Jay-Z show, and the two perform 'Dead Presidents' together. Nas later signs to Def Jam, of which Jay-Z was president.

FOX NEWS ATTACK
SEPTEMBER 2007
Fox's Bill O'Reilly attacks Nas for performing at a free concert for Virginia Tech students following a school shooting, noting his gun conviction.

DIVORCE FROM KELIS *APRIL 2009*
Kelis files for divorce months before giving birth to their son.

'LIFE IS GOOD'
JULY 2012
Amy Winehouse, Mary J Blige and Rick Ross all appear on this return to form.



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REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard

PLAN B

ILL MANORS ATLANTIC

Ben Drew's move from sharp-suited pop-star soul boy to gritty narrator of inner-city deprivation is a bold one – and a good one

Not since the golden years of Stock, Aitken and Waterman have we lived through a time when pop music has served such a shallow functional role – from 'I Gotta Feeling' pop that's made to uplift, to 'Someone Like You' pop that's made to reminisce, to the all-consuming Guetta Lolpop Mafia and their quest to make us dance.

People who keep bleating that there's no anti-Establishment sentiment in the charts any more forget that being political largely prevents you from being pop. There's plenty of social commentary in music, but when was the last time you heard Killer Mike in the Live Lounge? We mention all this because Plan B is, or was, a pop star. His last album 'The Defamation of Strickland Banks' was a soulful, if slightly hammy, concept album, which made Ben Drew a commercial success. Trendy dads were his main source of income. He was sponsored by a pear cider. Above all, it was easy on the ears. 'Ill Manors' is anything but.

Drew's third album is the accompaniment to his film of the same name. Both tell the story of a group of young people living next to the billion-pound Olympic village in almost indescribable depravity. Beginning with the riotous title track, you're welcomed to a nightmare of crack dealers, prostitutes and sex-trafficked teens. "*You're in for a harrowing ride*", Plan B warns, backed by the nervy strings of Saint-Saëns' 'Carnival Of The Animals' on 'The Narrator'. But nothing prepares you for 'The Runaway', which tells the story of Katya, an Eastern European woman who, having escaped her pimp and heroin addiction, is unable to speak English or get a job, so returns to prostitution to feed her baby. "*Getting fucked in the field from behind while you breastfeed your child just so it don't cry is unpleasant*", asserts Drew. He's not wrong. Occasionally it's almost pointlessly bleak, like musical torture porn, and includes regular bursts of dialogue from the film, which feel like a step too far. Cherry-picking horror stories from an imagined underclass is what Drew accuses the *Daily Mail* of doing. At times he is no better.

But take the album as a whole and you get what he's getting at. The songs, which move back and forward across generations, tell the same story. Whether it's Michelle in 'Deepest Shame', who was abused as a child and is now prostituting for spare change; or Jake in 'Playing With Fire', a little kid tricked into a life of crime; or Chris in 'Drug Dealer', forced to hang out with an ex-NF supporter while his heroin-addled mother fucks her dealer, these are all the same people. Misfortune spreads like an epidemic; they are all victims of their environment, "*enslaved in their circumstances*". But whose fault is that? For the most part, Plan B ignores that question, claiming to be only "the narrator" of the story. But there are three moments when he turns his focus from the gutter to the machinery of state. The aforementioned 'Ill Manors' is strangely unifying in its threats to Middle England and David Cameron. 'Lost My Way' uses a pained gospel chorus to blame the "*corporate machine*" for replacing religion in a culture of greed. 'Live Once' is as close as 'Ill Manors' comes to a positive message: you shouldn't "*be afraid to follow your dreams*", he reckons. These songs contain the record's protest element as well as its exemplary musicality: heartbreaking soul choruses, classical samples and '80s rocksteady rhythms.

But the question remains: where would you listen to 'Ill Manors'? Not in the club, or the bath, and certainly not if you've got any first-hand experience of this misery. Plan B's response is that it doesn't matter, because pop can do more than provide fodder for beer adverts. Placing himself in a lineage that stretches from Crass to Public Enemy, he makes the case that music should force you to think. But unlike those counter-culture groups, he does so by risking his career. You can't judge this record on singalongs, only on the impact it has and Drew's mettle. At times it's brutal, tactless and uncomfortable, but that's the price you pay for smashing up the hit factory. ***Sam Wolfson***

8

BEST TRACKS: 'Ill Manors', 'Lost My Way', 'Pity The Plight'

'ILL MANORS'

The Film And Album's Key Players

MICHELLE
Abused as a child, now selling herself to buy smack.

CHRIS
Suffers abuse until he gets older and turns the tables.

JAKE
Initiated into a gang by beating the living shit out of his only mate.

KATYA
An Eastern European prostitute, smackhead and mother.

ED MILES

THE CAST OF CHEERS

FAMILY SCHOOL BOY ERROR/ CO-OPERATIVE MUSIC

The Cast Of Cheers might just be the perfect band for 2012. A smattering of Everything Everything and hints of BBC, The Maccabees and Two Door Cinema Club sit alongside each other in this Dublin quartet's DNA. But let's get one thing straight: The Libs/Strokes/White Stripes they are not. This is drivetime indie, tailor-made to assuredly build its way to the top of a festival slot via good old-fashioned hard work, 'radio support' and a few thousand canny TV placements. And what on earth is wrong with that? 'Family' is one of the punchiest, most immediate albums we've heard all year, packed full of boisterous, charming and downright danceable guitar-based oddities – from the chorus of 'Posé Mit', which is pure Bloc Party, to the intricacy of 'Goose', reminiscent of early Futureheads, and the Foals-gone-goth shuffle that is 'Marso Sava'. Safe, yes, but by no means stale. ***Danielle Reed***

8

BEST TRACK: 'Posé Mit'

GABRIEL BRUCE

DARK LIGHTS SHINE LOUD/A BRIEF AND SELFISH LOVER EP MERCURY

According to George Orwell, every one of us will be lumbered with the face we deserve by the time we're 50. Half a century of clean living will bless you with a delightful visage, but years of debauchery will hideously scar you. So, over the next few decades, expect Gabriel Bruce's chiselled cheekbones to sag, because beneath his Dorian Gray dapperness lurks a misanthropic beast, and seediness leaks out of every pore of 'Dark Lights Shine Loud'. There's the reference to "*incestuous sheets*". There's his underworld baritone, which crackles as he whispers, "*One day we'll all be dead, so let's misbehave*" on 'Zoe' with a Leonard Cohen-like glint in his eye. Also on that song – a grandiose, organ-led Nick Cave romp – he begs for mercy at the feet of a deity. But atoning for his numerous sins would take a whole load of Hail Marys, and we're inclined to leave his soul tarnished if it makes him sound as filthily tormented as this. ***Ben Hewitt***

7

BEST TRACK: 'Zoe'

TNGHT

TNGHT EP WARP/LUCKY ME

Producers Hudson Mohawke and Lunice have spent the last few years blurring the lines between UK and North American club sounds. Already the darlings of the UK's underground bass scene, Montreal's Lunice is now working with Diplo, while Glaswegian HudMo has been in the studio with a certain Kanye West – so you'd be right to have high expectations for the duo's first collaborative release. The 'TNGHT' EP packs five explosive instrumental hip-hop tracks, every one dripping with each producer's trademark sonic flourishes. Chasm-deep 808 basslines bellow beneath spacious marching-band drum grooves, super-sharp snare rolls and quirky snatches of sound, building the tension to near-unbearable levels before collapsing into frenetic, ground-shaking drops. The already huge 'Bugg'n', faster-paced 'Goooo' and slouched-out 'Easy Easy' best exemplify the duo's oddball brilliance, while 'Higher Ground' brings a darker edge to Lunice and HudMo's playful sonic delirium. Who said hip-hop was dead? ***Jon Cook***

9

BEST TRACK: 'Bugg'n'

PIETER M VAN HATTEM

Faces To Names...

What the reviewers are doing this week

JOHN CALVERT

"I was quoted in *The Sun* as an outraged five-a-side footy player, because they're gonna start taxing footy now. Oh, the moral panic."

HAYLEY AVRON

"I've been writing copy for a sex-toy website that my Dad has set up. Not quite sure how my life has come to this..."

JON COOK

"This week I'm vibesing about catching Snoop Dogg and a special Swamp81 showcase on a decommissioned East German warship."

PASSION PIT

GOSSAMER COLUMBIA

Michael Angelakos' hyperactive second album fuses emotional honesty with Haribo-rush dream-pop

If The Strokes made the rock'n'roll ideal real again, and The Rapture reinvented dancing as an alt-imperative, it was the holy triptych of chart-botherers Klaxons, MGMT and Passion Pit who restored pop to its rightful position as a dream machine, rescuing it from the ladrock authenticity police and '90s ironists like Beck, who demystified pop by scoffing at the pre-Cobain ideal of actually believing the lie, the illusion. When the illusion is uncannily and perfectly realised, they call it 'pure pop'. And when pure pop is taken to its logical extreme – rendered hyper-real and assembled entirely from love, Lego and ear candy – what you get is Passion Pit, still fighting the good fight with 'Gossamer'.

If Klaxons and MGMT's futurism was tainted by a retro undertone, Passion Pit can only be a product of the new millennium. Track two 'I'll Be Alright' is truly modern pop: starbursting indie-dance, where a kitsch J-pop sensibility meets hyperkinetic 'ardcore rave – but life-affirming in the way only Passion Pit can be. The stage is set for a second album of frantically fantastical synthetica, permanently on emotional high alert, like a hormonal version of Sonic The Hedgehog.

'Carried Away' is a brilliantly sexless blend of Wham!-style pop and Brady Bunch choruses, while 'Cry Like A Ghost', with its helium-soul diva and vainglorious chorus, comes off like a Scissor Sisters ballad in cyberspace. The preposterous 'Love Is Greed' offers a three-way split between The Big Pink, The Mae Shi and Mozart. 'Hideaway' feeds Eurodisco and Daft Punk's 'Superheroes' through Those Dancing Days, while 'It's Not My Fault I'm Happy' is Arcade Fire meets Laurie Anderson.

With some annoying cartoon-theme choruses and a surplus of rainbows and butterscotch bunnies, one quibble is that 'Gossamer' never really comes down off its Haribo rush, which gets exhausting. That said, when they do ease up, as on the boudoir-funk 'Constant Conversations', it resembles the two-a-penny synthpop that clogs the blogosphere.

Blending The Antlers-style heartbreak with M83's cinematic theatrics, string-laden closer 'Where We Belong' pricks your heart with frontman Michael Angelakos' embittered question: "*Who says that God exists?*" But it's the treatment on his voice, rendering it tiny and frail, that makes it so devastating, so hopeless. It's a reminder that the Luddite grit-rockers are missing the point. Because 'superficial pop bollocks' often contains more truth in its dishonesty and plastic studio-trickery. What does pain or, for that matter, love feel like when you're young? Some sad-sack and a banjo, or a mushrooming 'kaleido-loop' of E-numbers and overwhelming emotion? Fuck Stereophonics. Tell us lies, sweet little lies. ***John Calvert***

8

BEST TRACKS: 'I'll Be Aright', 'Where We Belong', 'Carried Away'

PURITY RING

SHRINES 4AD

Slick debut from the Montreal duo deals in lung-collapse heartbreak, dark bass wobble and swagger

It doesn't take long for the full gravity of 'Shrines' to take effect. A few lines into 'Fineshrine,' the second track on Purity Ring's debut, the Canadians' many qualities collide in staggering fashion. A stuttering intro gives way to Megan James singing "*Cut open my sternum and pull my little ribs around you*". The imagery is bold enough to make a poet weep, snap their favourite quill in half and resign themselves to working at the local car wash for the rest of their days. And it's not just the words that make an impact; Corin Roddick's layers of sound create a collage of fleeting emotions. It's crisp and precise, but dense with feeling, filling a gulf between clinical sheen and lung-collapse heartbreak.

Along with labelmate (and fellow Canadian) Grimes, the arrival of Purity Ring has rubber-stamped the return to form of the 4AD camp. The duo are a solid continuation of what makes the label great, and they share the same spirit as some of their forebears: Cocteau Twins, Throwing Muses. They're ethereal but gutsy, bold but whimsical, doused in confidence and meaning and always poking at the membranes of the here and now, never ones to bow to the status quo.

Sonically, 'Shrines' is impressive for its depth and swagger. 'Grandloves', featuring Young Magic, comes on like downbeat R&B smoothie The Weeknd – but is way sexier for the lack of raunch and the fixation on love and all its complexities: "*I'm in love with you/But sick and tired of this youth/Want it to be easy but I'm queasy at the thought of it*". Always teetering on the brink of decency and restraint, Purity Ring are flying in the face of expectation, churning out an entire album of impeccable quality that could just as easily remain in its closed-circle clique as be accepted by the mainstream. The music is so slick it sometimes stinks of cash, yet the songs are charming, scuffed at the edges, the childlike melodies accentuated when Megan's voice takes on its youthful tone.

If 'Fineshrine' is the pinnacle of the album's achievements, 'Cartographist' is the track that hints most clearly at what Purity Ring might be capable of in the future. The dark wobble of bass, the clipped synths, the impending sense of doom and the vocal tone that switches from 'girlish' to 'unholy sophisticate' while you weren't paying attention. This is the track which gives you the sense that this pair's abilities could unfurl from their core at any given moment. Having encompassed the slick rhythms of latter-day R&B and the unhinged wordplay of an articulate teen, Purity Ring are restrained only by their own sense of identity. 'Shrines' is a euphoric treat in its own right, made all the more thrilling by its heady potential. ***Hayley Avron*** **9**

BEST TRACKS: 'Fineshrine,' 'Ungirthed,' 'Grandloves'

Key Notes

Best Sleeve Of The Week
TNGHT, 'TNGHT'
The paint-splattered sleeve from Hudson Mohawke and his Montreal mate Lunice is giving us a typography hard-on. Mmm so font-y.

Worst Sleeve Of The Week
Fang Island 'Major'
The Brooklyn-based band's last album featured a girl dressed as a fairy fighting a castle (awesome). This looks like a tombstone (not awesome).

DISMANTLE

WARP EP DIGITAL SOUNDBOY

Dismantle's breakthrough, the Skream and Benga-approved 'Computation', was dancefloor dynamite, and proved there was more to modern dubstep than apocalyptic saw-wave basslines and ever more moody beats. 'Warp', a four-track EP for Shy FX's Digital Soundboy label, is equally idiosyncratic. There's something of the old hardcore sound or even, gulp, gabber to Dismantle's music, which is full of disorientating, toy-town synths that waver between ecstasy and nausea. But it's dispatched with a 2012 efficiency that borders on minimalism, each part calibrated to provide maximum dancefloor damage. Burial purists may rub their beards in dismay but festival tents will freak. ***Ben Cardew*** **8**

BEST TRACK: 'Warp'

KIMBRA

VOWS WARNER BROS

Introduced to the world via her brief appearance on Gotye's bleating megahit 'Somebody That I Used to Know', no-one could have seen Kimbra's album coming. 'Vows' is the absolute nadir of the cut-and-paste music fad, the inevitable endpoint where every strand of popular music is blended into an unholy swill so indigestible and rotten it defies exposition. Almost. It's the sound of the evacuating bowels and frazzled, incoherent chatter of a first-time crack user; the blundering rhyming of Des'ree relentlessly goring every last trace of guile from Tune-Yards' mangled cadaver and sandblasting it free of flesh to a delightful major-label-ready production sheen. It is, frankly, tosh. ***Tom Edwards*** **0**

BEST TRACK: Nope

SHED

THE KILLER 50 WEAPONS

In 2008's 'Shedding The Past', Rene 'Shed' Pawlowitz produced the essential document of Berghain-era dub-techno. Since then, he has increasingly woven elements of the hardcore continuum (rave cadences, breakbeats, dubstep, swung drums) into his raw, visceral work. This album is the bonanza pay-out on that process. Historically, hard Berlin techno was the sound of a scarred city, a music both haunted by and seeking to escape turbulent history, but, here, Shed makes a definitive break with the past. 'The Killer' starts out monumentally grave, but by its close the sunlight is flooding in. Listen loud to what, alongside Actress' 'RIP', will vie for techno album of 2012. ***Tony Naylor*** **8**

BEST TRACK: 'Ride On'

KONX-OM-PAX

REGIONAL SURREALISM PLANET MU

Konx-Om-Pax is the electronic music project of Glasgow-based graphic designer Tom Scholefield. This, his full-length debut, follows two acclaimed EPs – 2010's 'Optimo Tracks' and 2011's 'Light In Extension' – with variable results. While its synthetic atmospheres initially intrigue – the foreboding swirl of 'At Home With Mum And Dad' in particular – the brittle, overly digital quality limits the listener's involvement. The music wavers indecisively between structure and formlessness, ending up as curiously misshapen objects, half-finished designs. Ultimately, it sounds like what it is: the work of an evidently clever fellow with a time-consuming day job. ***Joseph Stannard*** **5**

BEST TRACK: 'At Home With Mum And Dad'

MICACHU AND THE SHAPES

NEVER ROUGH TRADE

Demented but catchy second album from classically trained glitch-pop experimentalist Mica Levi

Mica Levi's 2009 debut 'Jewellery' was a gourmet dog's dinner of pots-and-pans glitch-pop, an utter cacophony of greatness produced by Matthew Herbert. Since then she's made a couple of mixtapes with Kwes under the obvious but excellent name Kwesachu, and a live album, 'Chopped & Screwed', with the London Sinfonietta, featuring a host of homemade instruments. But her return with The Shapes picks up where 'Jewellery' left off.

This time they're self-producing, but whether Herbert's weirdness rubbed off on them or they were simply a natural match in the first place, the effect is just as disorientating. 'Never' is a blend of industrial clank and fuzzy loops played in a fog, but for all its wacked-out dementia it's a perverted sort of pop album too. Levi knows a tune even if she insists on sing-talking along to it from the next room, and hooks – however creepy or off-kilter – embed themselves in every other track. So even as she empties a cutlery drawer onto the railway lines in 'Easy', the burning thrash of guitar rolling over and over pulls everything into a groove, and while 'Low Dogg' is a hideous atonal nursery rhyme, it's also damn catchy.

The stakes are boosted further by 'Holiday' and its take on Motown, and the belated invention of psychedelic rockabilly on 'You Know'. Only the 45-second 'Top Floor' is respite from all this DIY inspiration, a woodwind-accented sigh of gorgeous Beatles-y whimsy. It's a lot to take in, sure, but each listen is as fresh as the first, steadily enhancing the bubblegum fun and TOWIE chat of 'Glamour' or peeling off the ghostly layers of the bluesy 'Fall'. Levi might occupy an alternative pop reality, but all the clamour disguises some familiar haunts. ***Matthew Horton*** **8**

BEST TRACKS: 'Low Dogg', 'You Know', 'Holiday'

FANG ISLAND

MAJOR SARGENT HOUSE

Any band who take their name from genius satirical website *The Onion* and release soft-focus shots of themselves wearing matching shirts and staring blithely into the middle distance like the geeky table at a school prom must have a great sense of humour, right? Right. 'Sisterly' rushes along on eddying guitar solos and shout-sung vocals like the musical personification of an air-punch, while the chugging bass and incessant "*woah*"s on 'Asunder' are devilishly infectious. The whole thing sounds like the soundtrack to your favourite '90s adolescent rom-com. Not be the most inspiring stuff, perhaps, but it is bloody good fun. ***Katherine Rodgers*** **7**

BEST TRACK: 'Kindergarten'

ANGEL HAZE

RESERVATION EP SELF-RELEASED

Everything about 20-year-old Michigan rapper Angel Haze is exciting: Brought up in the Greater Apostolic Faith Temple. Bisexual. Internet-famous since 16 thanks to her YouTube channel, TheRealAngelHaze. She's talented, weird and naaaaasty, like Nicki Minaj at her naaaaastiest. Now Haze has the 'Reservation EP' (EP? 14 tracks? Sure...), and bits of it rule. The minimal handclap-backed 'New York' is the sinister highlight (sample: "*I'm Satan*"). 'Werkin' Girls' isn't far behind ("*Bitch I'm diarrhoea or whatever sitting under it*"). And 'Jungle Fever' featuring Das Racist's Kool AD shows how Haze fares on dancier numbers. The answer: well. ***Tom Howard*** **8**

BEST TRACK: 'New York'

GABRIEL GREEN

The Rider

What we're reading, wearing, and looking a bit French in this week

Hat

Kitsune New Era Cap

The Parisian label pair up with cap kings New Era. You don't need to be French to make it look good, but it helps.

Buy: £50 from shop.kitsune.fr

Book

Corey Taylor: Seven Deadly Sins

The Slipknot frontman recounts a year of setting himself on fire, sleeping in bins and picking fights. Now in paperback!

Buy it: £5.99 from Waterstones

Trainers

Supreme Comme Des Garçons Vans

It's the trainer equivalent of Tyler, The Creator, Drake and Blink-182 collaborating. AND they look great.

Buy it: In Supreme shops now, price tbc

THIS WEEK'S SINGLES

reviewed by NME's **EMILY MACKAY**

MAC MILLER

PARTY ON 5TH AVENUE EXECUTIVE MUSIC GROUP

I don't feel so bad about being late to the Mac Miller party when his party outfit consists of the usual old-school frat-rap crap about weed, booze, homies and ladies trying to dress itself up respectably in the same sample of Marva Whitney-by-way-of-The-45-King used in DJ Kool's 'Let Me Clear My Throat'. Sorry pal, there's a dress code. Not tonight.

MAJOR LAZER FEAT AMBER COFFMAN

GET FREE MAD DECENT

This has turned out to be an unexpected song of whatever sort of summer this is. Its melancholy, space-spiritual reggae lilt is animated by Coffman's desperate animal yowl, giving voice to those dispossessed by natural disaster, so it also serves the sobering purpose of putting a bit of rain in perspective.

LINKIN PARK

LOST IN THE ECHO WARNER

Theoretically, with brostep and aggressive US stadium dance tracing a line of descent back to the dark days of new metal, this should be a prime moment for Linkin Park to seize their respect-dues. Theory, though, runs in horror from this radio-friendly videogame metal, dragged down by the horrifically overwrought vocals and clunky raps. "*Check the rep, yeah, you know mine well*". Indeed.

CLEMENT MARFO & THE FRONTLINE FEAT GHETTS

CHAMPION WARNER

That said, Clement Marfo formed his cross-genre Frontline partly inspired by Linkin Park and Jay-Z's Collision Course project. Bands that adopt the explicit aim of straddling a range of sounds rather than just doing it without thinking run the risk of sounding forced (see: Mongrel). 'Champion', though, has smooth seams, a feisty, brass-lit attack and an air-punchy chorus that's anything but worthy.

ELRO

REAL WORLD 679/WARNER

You should have no problem with this Streets-associated Welsh MC rapper because he's white, because he's a former stand-up comedian or because he's inauthentic. No, the only reason to hate this is its extreme lameness. Listening to this man trying to flow is like watching a cow trying to master an iPad wearing boxing gloves.

BAND OF SKULLS

THE DEVIL TAKES CARE OF HIS OWN ELECTRIC BLUES RECORDINGS

The devil must – it's the only reason I can fathom for the continued existence of Southampton's most excruciating Jack White fanclub. There's a sort of chunky swagger to this, like a displeased Tonka truck, and they do appear to have moved on to Dead Weather era now, but come on, we can all do better than this.

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard

MIA

CRUÏLLA FESTIVAL, BARCELONA SATURDAY, JULY 7

Truffle chips and dodgy mics may have left a dent in Maya's swag, and there are no new songs on show, but tonight in Spain, she proves she can still batter an audience into ecstatic submission

MIA must be wondering what's she got to do to get a break. First there was Truffleflavouredchipsgate. Then the duet with Madonna on 'Give Me All Your Luvin'' – where, despite the involvement of two of pop's most creative stars, nobody remembered to write a tune. And recently her stint onstage with Jay-Z at the Hackney Weekend, where her microphone packed in during 'Paper Planes' and left her mouthing silent verses on live TV.

Maybe we shouldn't feel too sorry for her. Jay-Z and Madonna don't work with just anyone (let's gloss over Mr Hudson), and she is headlining Barcelona's Cruïlla. At first, though, all signs point to another misstep. Opening track 'Bamboo Banga' is brilliant and thunderingly percussive, but is followed by a ropey 'Sunshowers', where a muddy mix – kind of inexcusable bearing in mind the MIA/DJ/backing-singer set-up – conspires to ruin the song's charm.

> *New songs are in short supply tonight, but the set is no nostalgia-fest*

MIA's nothing if not confident, though, and follows this up with a monumentally self-assured take on 'Pull Up The People', which bristles with a swagger that dares the crowd to disagree with her. They duly go wild. From then on, the party prevails. "This is my last show this year," MIA tells the crowd. "I want to remember it." So she hops offstage to perform 2005's 'Galang' strolling along the crowd barrier, then invites 20 people onstage to dance along to a blistering take on 'Boyz'. Baile funk throwback 'XR2', meanwhile, essentially serves as an excuse for MIA's highly elastic male dancer to show off his moves.

New songs are in short supply tonight – recent single 'Bad Girls' is the newest and there's only a couple from 2010's '/\/\ /\ Y /\' – but the set is no nostalgia-fest. 'Bird Flu' is re-invented with a dancefloor kick, while 'Story To Be Told' sounds eerily futuristic in the open air, its stuttering dubstep beat holding off a wall of threatening noise. 'Paper Planes' is obviously the massive hit – and is dispatched dutifully before the encore – but like any great party starter, MIA leaves the best for last. 'Born Free' comes at the end and is enormous, its mountainous fuzzed guitar essentially a blunt weapon to batter non-believers into submission. You still can't really make out what she's saying, but it doesn't matter. The song has the sort of raw power displayed by the previous night's headliners, Iggy & The Stooges, and proves that MIA's still fearsome when she's given the opportunity. ***Ben Cardew***

SETLIST

'Bamboo Banga'
'Sunshowers'
'Pull Up The People'
'Galang'
'Bucky Done Gun'
'Bird Flu'
'Boyz'
'XR2'
'Paper Planes'
'Bad Girls'
'Story To Be Told'
'Born Free'

OSCAR GARCIA

TWIN SHADOW

DINGWALLS, LONDON WEDNESDAY, JULY 4

Sorry, London. George Lewis Jr thinks you're sweet and everything, but he's just not attracted to you. "You guys are *killing* it out there tonight," the perma-stubbled Twin Shadow frontman tells the crowd at Camden's Dingwalls. "Thanks, George!" coos London, fiddling with its hair. "Not as good-looking as the audiences in Sweden, though... You're an ugly bunch, but you'll pull through." Ouch! Some bloke in the audience quips how it's the ugly ones who are better in bed – to compensate for their spud-like visages – but George can only muster a condescending smile. "Thanks for being hard workers," he commiserates. OK pal, since you're being so damn honest, so will we: your new album's not as good as the last one. HOW DO YOU LIKE THEM APPLES? Seriously, though: much as we enjoyed bits of it, 'Confess' was only a part-way successful attempt to expand on the bass-driven pleasures of Lewis Jr's 'Forget', basically a brilliant piece of historical revisionism that boiled the 1980s down to its best bits: Prince, Talking Heads, Bowie, The Smiths. It's a suspicion confirmed by tonight's set: robbed of their sexy low-end, tracks like 'Golden Light' and 'Patient' flounder in spite of Lewis Jr's flashboy charisma and fiery axemanship. 'Beg For The Night''s stealthy, propeller-like groove is better, but it's the awesome, Chrissie Hynde-ish heartbreak of 'Run My Heart' that's the pick of the newer bunch. Even if his music is in a transitional phase, George still puts on one helluva show. And even us hideous folk have to dream. ***Alex Denney***

CHILDISH GAMBINO

XOYO, LONDON WEDNESDAY, JULY 4

After spending his entire career fighting against the 'middle-class rapper' tag, Childish Gambino (who, offstage, is *Community* actor Donald Glover) only goes and brings a bloody violin onstage at XOYO tonight. In your face, all you haters! Or, er, not. It's his second UK gig of 2012, and Gambino has a very full backing band: two drummers, one keyboard, a bass player and that aforementioned violin. But is it a different show from January's gig? Nah. And even the crowd are the same, with the 28-year-old recognising and apologising to one fan down the front: "I kicked her in the mouth last time." Clearly she hasn't learnt her lesson about standing so close, or just really wants a nose job paid for by a band's frontman. "This is an impromptu show," Gambino tells the crowd. "We'll wing it." Which might explain why the majority of the set is made up of familiar tracks from his album 'Camp'. 'Outside', 'Bonfire', 'You See Me', 'Sunrise' and 'Heartbeat' are all so bouncy and aggressive that they have the ceilings dripping with sweat. The standout track is Gambino's reworking of the Jamie xx/John Legend reworkings of chart-topping Adele's 'Rolling In The Deep', while the encore is busting with versions of tracks from his 'Royalty' mixtape: 'Eat Your Vegetables', 'Unnecessary' and 'One Up'. Will you see exactly the same set again next time he's in the UK? Possibly. Did everyone walk out of here happy? Yes. So does it really matter? ***Issy Sampson***

THE LONG HAUL

CLWB IFOR BACH, CARDIFF FRIDAY, JULY 6

All you negative natterers forever giving out about music journalists and their predilection for inventing unnecessary genres, have a bit of #UKSWELL. That's right, it's written with a hashtag – what a time to be alive – and you'll love it, because someone from a band came up with it rather than a hack. What does it mean? Well, it's pitched as a British response to The Wave, an equally marginal grouping of American bands who play overwrought, sometimes good emotional hardcore. If it's producing bands like Southampton's The Long Haul, it's a worthy concern.

Maybe the rationale behind the genre's invention is that this music isn't easily crammed into one bracket. Tonight's opening track, 'Debtors', starts like an attempt at emulating the metallic maelstrom of Converge and ends on a weirdly strung-out, country-inflected tip. You could never accuse The Long Haul of excessive showboating, even when guitarist Lewis Johns and bassist Adam Guest enter into some foot-on-monitor triumphalism, but their component parts are technical to a near-prog degree. A new, currently untitled jam comes off like Will Haven at hardcore tempo; 'Blank Canvas' is slow, doom-laden and more menacing for rendering decipherable Harry Fanshawe's vocals ("*I cut holes into my skin*" being an apposite example). Their set barely reaches 20 minutes, and they speak only to express their gratitude: less is definitely more. ***Noel Gardner***

DEREK BRENMAR

Ballzy's Honor asks for help to look for his contact lens...

CEREBRAL BALLZY

THE JOINERS ARMS, SOUTHAMPTON

MONDAY, JULY 9

Brooklyn's angriest punks stop off on the south coast, one guitarist down. It matters not...

Changes are afoot in the Cerebral Ballzy camp. Honor (vox), Melvin (bass), Mason (guitar), Jason (guitar) and Crazy Abe (drums) might sound like characters from a particularly malevolent Hanna-Barbera cartoon, but that line-up is gone. Crazy Abe – who the band still love – has left, and been replaced by a dexterous thunderbird on skins called Tom, who looks no harder than Ben Mitchell from *EastEnders* but is a bespectacled percussion warlord procured from the queue of a New York pizza joint. Tonight there's no Mason either – he's in Brooklyn on a secret mission, but will return for the Belgian leg of the tour. The question is: can the depleted Ballzy V2.5 rock the Joiners to its foundations on a Monday?

Fuck yeah! Kicking off with 'Return Of The Slice', they sound brawny, while 'Insufficient Fare' and 'Junkie For Her' have never been so frenetic or formidable. "We're a guitarist short but we still make it count," drawls Honor.

New track 'City's Girl' beats us into submission, and the crowd responds by playfully beating each other up. A helpful fan shouts, "Fuck all this crazy shit, let's form a circle pit" and leading by example, the young poet skips a merry dance through the spit and sawdust. They attempt a human pyramid, which flounders as the eighth man boards. Honor spits beer over the fallen and drops his trousers, getting a slapped ass for his gesture.

'On The Run' is bombastic, and a final 'Anthem', utterly brutal. Word is Ballzy are entering a brave new world where songs will last as long as 90 seconds, but for now the tunes are all adrenalised, drug-fuelled 100-metre sprints. They're spectacular. This time next year they might be unstoppable. ***Jeremy Allen***

...rightly, his fans oblige, in the way rockers do...

...and this is the way he puts the lens back in

HONOR TITUS ON...

...their new tunes

"We've been listening to The Cigarettes, The Zeroes and even Philip Glass, and we want to write even bigger songs. Longer songs are something Cerebral Ballzy are flirting with. More melody, more ideas, more thought."

...their new member

"Tom rules. He's just a fucking beautiful kid. Abe is still in our hearts but he's in New York and we're still shredding."

...their new show

"Expect good music and a good time. The old songs were written when we were 18. We've seen the world now and it'll reflect that. We won't become quasi-political fuckheads, but the cerebral aspect of Ballzy will shine."

Rihanna's top doubles up as a – yep! – 'Umbrella"

WIRELESS FESTIVAL

HYDE PARK, LONDON FRIDAY, JULY 6-SUNDAY, JULY 8

It was never going to be all sun, sand and Soltan in London this weekend, but at least the R&B and electro line-ups are still scorching. Keep calm and carry on, hey! Just pack an, er, umbrella

After criticism from some quarters for schizophrenic line-ups, Wireless has found itself a delicious groove this year by turning the focus to R&B and electro. For Friday at least, they've got lucky, because despite chilling weather forecasts, the air is precipitation-free and there are male torsos in floral beachwear as far as the eye can see. Bucking the trend in a simultaneously frumpy and flirty nun-like get-up, **Santigold** and her dancers deliver half an hour of pristine electropop before filling the stage with gyrating fans for a rendition of 'Creator'. It's a welcome diversion from the imminent bass overdose about to overwhelm in the form of dubstep and house DJs, as are venerated hip-hop legends **The Roots**, whose eclectic, showstopping tunes make perfect sense on the main stage. The more conceptual elements of latest album 'Undun' are a bit lost taken out of context, but their loping rhythms and knack for the off-kilter are undeniable.

Former Pendulum folks **Knife Party** draw younger members of the crowd, but are outdone by rising young mash-up pup **Jaguar Skills** at the opposite side of the arena. Although there's a suggestion that **Deadmau5** was punching above his weight headlining Wireless, his deft way with straddling each divergent strand of electro, house and dubstep is admirable, and those giving it the old 'big-fish-little-fish' at the bitter end can say they were at the closest thing to a rave Hyde Park's ever seen.

> *Deadmau5's deft way of straddling electro, house and dubstep is admirable*

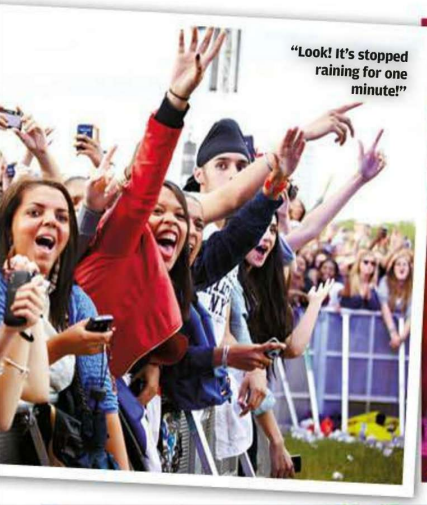
So Saturday comes, and so does the rain. But the vastly larger-than-Friday crowd is in high spirits and there's the agreeable advantage that everyone's fully clothed. Newcomer **Lady Leshurr** puts up a brave fight in a tricky slot up against **Wiz Khalifa**, injecting some lightning-fast rhyming into her sprightly showcase and handing over a box of £240 trainers to one bemused audience member. **Mikill Pane** is one of the most exciting young British rappers around at the moment and his easy way with a classic hook slips down nicely, while chart-bothering motormouths **Professor Green** and **Example** both deliver their respective hits dutifully.

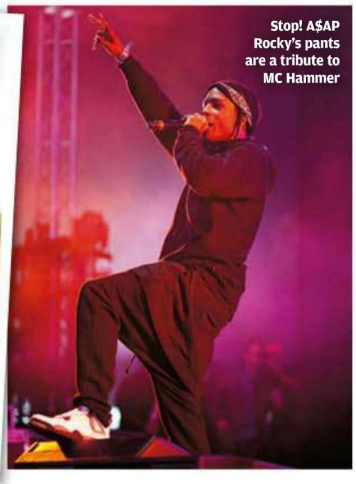
So it's left to bloggers' favourite **The Weeknd**. The enigmatic Canadian draws a tent-busting crowd on the strength of his three mixtape releases, and they're hypnotised by his slinky, downtempo R&B. They may or may not have noticed his use of Beach House samples. Less reserved is **Nicki Minaj**, who's on vivacious form. She's a formidably looming stage presence at the very worst of times, but at her best, as on rap-heavy tracks like 'Beez In The Trap', she's tough to follow. Some of her big pop numbers are naffer than naff, but as a rapper she's hard to match. Happily for **Drake**, his fanbase are more than happy to lap up his oft-tepid closing set, brightened at least momentarily with a guest turn from Minaj on 'Make Me Proud'. Minimalist singles 'The Motto' and his remix of SBTRKT's 'Wildfire' are highlights, but the syrupy ballads can turn a fragile stomach.

With the ground turning from grassy delight to ocean of mud overnight, it's hard to see why anyone would bother turning up early on a Sunday for douchey pop-rapper **Pitbull**. Far less Club 18-30 and a thousand times more likeable is the codeine-rich swagger of **A$AP Rocky**, a man on the brink of big things. The lazy, hazy likes of 'Wassup' and the excellent set-closer 'Peso' purr with irresistible lethargy. The (repeatedly) self-proclaimed "pretty motherfucker" works the crowd like they're a fresh set of gold teeth, despite offering up little new material to tantalise with.

Equally revelatory is Californian upstart **Kreayshawn**, whose infectious drum'n'bass-inflected hip-hop brims with 'tude. Whether she's namechecking Amy Winehouse and Courtney Love,

DEREK BRENMAR, WILLOW WILLIAMS


"Look! It's stopped raining for one minute!"


Stop! A$AP Rocky's pants are a tribute to MC Hammer

Kreayshawn runs offstage quickly to get herself a belt

Jaguar Skills plays his decks by mind control

rapping about stealing cats on 'Wavey Based Freestyle' or slamming fashion victims on hit 'Gucci Gucci', there's a brazenness to her that just about justifies the high expectations surrounding her can-we-hear-it-already? debut album.

She may not be famed as a belter of songs, but it's easy to forget as **Rihanna** opens with 'Only Girl (In The World)'. Performing on an Egyptian-themed stage with pyramids of light, the Barbadian couldn't seem less oblivious to the torrential downpour. Aside from a couple of wimpy ballads, this is a set packed with monster hits. From singles 'You Da One' and 'Where Have You Been' to a triumphant 'Rude Boy', her recent hammering of the charts has provided her with an impressive armoury. In contrary fashion, the rain stops just before a gargantuan rendition of 'Umbrella', but by this point it would seem rather churlish to complain. ***Tom Edwards***

VIEW FROM THE CROWD

Band of the weekend?

BRETT & PAUL, 22 AND 23, LONDON
"It's been amazing, even with the mud. We liked A$AP Rocky. He's got the best beats going."

FIONA, 27, KENT
"I'm just here to see Mikill Pane. I've seen him a few times. He's my favourite new act at the moment."

JAMES, 30, LEEDS
"It's my birthday so I came down on the train. I've never seen Rihanna. At least the weather's right for 'Umbrella'."

SALLY, 27, MIAMI
"I'm excited about Wiz Khalifa. His new LP is ridiculous. He's on the main stage, so I hope it doesn't rain too hard."

#NOTBLOC

VARIOUS VENUES, LONDON SATURDAY, JULY 7

You should be reading a review of the Bloc weekender here, but midway through Friday evening the event was shut down by organisers, for reasons still hotly debated as *NME* went to press. From the ashes of that disaster, though, rose three badass pop-up parties at XOYO, Peckham Palais and the Rhythm Factory. Here's how it all went down...

FLYING LOTUS/THE WEEKND/COOLY G/ KODE 9/BOK BOK/IKONIKA

RHYTHM FACTORY, LONDON

On Saturday morning, London is a party vacuum, a city full of superstar DJs with itchy fingers and punters left with only severed wristbands. Something has to be salvaged from the rubble of Bloc to save us from a night of denial and Domino's, so the capital's canniest promoters decide to utilise the city's talent. I live with the guys behind London club night Oscillate Wildly, and as their plans (and other people's) come together, Twitter chirps. It feels like our very own Live Aid, and we expect to hear Phil Collins and Joy Orbison are chartering a Concorde together.

Our chosen venue is Whitechapel's Rhythm Factory. In the cab on the way there we're worried. Is it too late? Are people shellshocked from Bloc? But a phone call to a friend eases our worries: 200 people are waiting outside. First up are **Bok Bok** and **Ikonika**, rallying bouncing basslines between each other. Next, **Cooly G** plays perfectly judged sultry house. The crowd go from hands in the air to hands just about anywhere. Mid-set we get a call from **Flying Lotus**. He's en route. He's bringing friends. Turns out he's friends with **The Weeknd**.

Tonight, Fly-Lo is the second coming of Bloc. And it soon becomes clear that The Weeknd isn't just here for laffs, as he climbs onstage and grabs the mic for a cameo. "Big up The Weeknd!" shouts Fly-Lo, as he drops the blistering beats you'd expect alongside stuff like 'Return Of The Mack' and the audience lose their shit. "And big up Venus Williams!" And there she is, skanking to Jay-Z and Kanye's 'Niggas In Paris' with the rest of us. The crowd blow the fuck up. We are no longer at a London club night, we're on Diddy's yacht 'til 7am. It's a triumph. ***Clive Martin***

ACTRESS/JACQUES GREENE/MARTYN/ FORT ROMEAU

PECKHAM PALAIS, LONDON

Around 500 people are queuing in pouring rain to get into the basement of a show put together a few hours ago. Inside, Canadian wonder **Jacques Greene**, Dutch master **DJ Martyn** and **Fort Romeau** (La Roux's keyboardist) play out as sweat rains down from the ceiling. It builds to **Actress**, whose sonic assault ups the intensity 'til we seek refuge against the soaking walls. Welcome to Peckham. ***Alex Clapworthy***

ONEOHTRIX POINT NEVER/DARKSTAR/ DJ ONEMAN/ FACTORY FLOOR

XOYO, LONDON

Bloc refugees pour into XOYO for an event organised in 10 hours and are welcomed by a huge line-up. The layered drones of **Oneohtrix Point Never** are received with reverence, but the crowd are here to dance off the frustrations of Friday night. So Hyperdub trio **Darkstar** picks up the pace before Rinse FM's **Oneman** steals the show with grime bangers. And no queues! ***Thom Gibbs***

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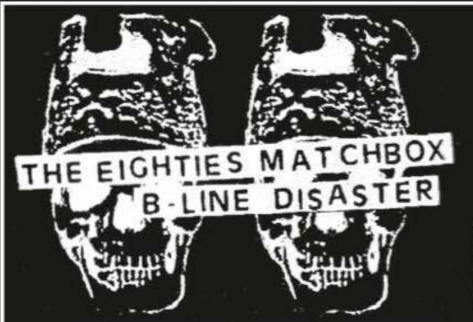

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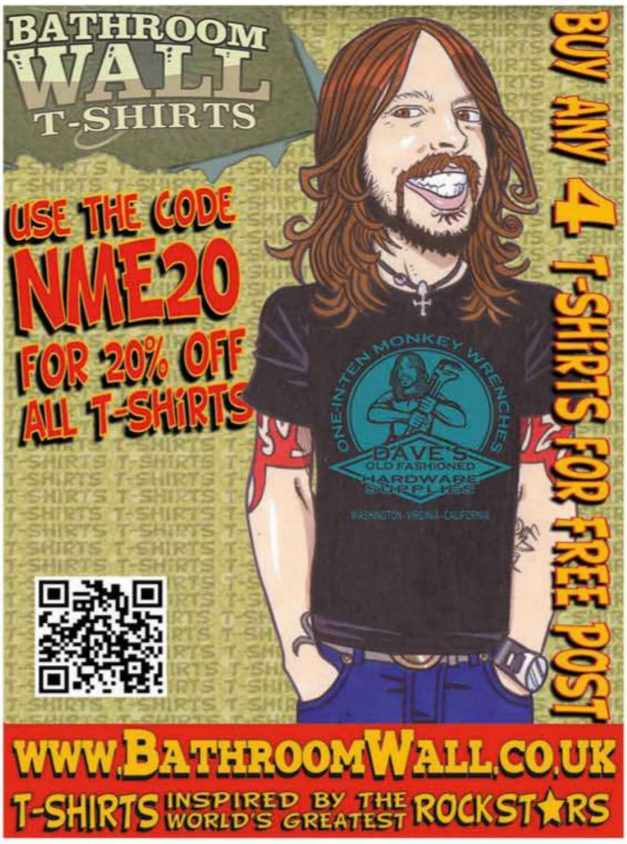

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BOOKING NOW

GREEN MAN

STARTS: Glanusk Park, Brecon Beacons, Aug 17

DON'T MISS

As the rain continues to flood campsites and cause events to be cancelled all over the country, there's only one hope for Festival Season 2012™ and that's... August. Next month there's Reading, Leeds, V and more to look forward to – all of which still promise sun-baked joy, so you can finally lie in the grass watching face-painted strangers cop off and/or be sick in pints. To get you prepared, this week the idyllic Green Man Festival has announced new additions to its line-up: Metronomy, much-loved Radar faves Savages, and shy Swede Loney Dear all join Feist, Tune-Yards and Mogwai under the gorgeous Sugar Loaf Mountain. In the dance tent, James Blake, Bullion and R&S Records' The Chain will play long into the – hopefully clear and warm – Welsh night.

STANDON CALLING

STARTS: STANDON, HERTFORDSHIRE, Aug 3

The much-admired Hertfordshire festival has added Citizens! and Toy to the line-up of new bands.

HOW TO DRESS WELL

STARTS: London Birthdays, Aug 8

Bloggers' heart-throb Tom Krell previews extremely strange R&B from his forthcoming Weird World album 'Total Loss'.

OF MONSTERS AND MEN

STARTS: Brighton Concorde, Aug 21

Fresh from conquering the US, the Icelandic indie band bring their Arcade Fire-like sound back to the shores of the UK this summer.

RINSE @ IBIZA ROCKS

STARTS: San Antonio, Ibiza, Aug 24

The Ibiza party's We Are Rockstars series welcomes the stars of the amazing Rinse FM family – Katy B, Zinc and Joker.

WOODS

STARTS: Brighton Blind Tiger, Sep 1

The prolific DIY band return with their seventh album in September, and head off on an extensive UK tour to accompany it. Ends at The Fleece, Bristol (Sep 5).

RICK ROSS

STARTS: London Wembley Arena, Sep 12

Rozay and his Maybach Music Group perform at a London arena for the very first time. Listen up for tracks from the new album 'God Forgives, I Don't'.

KYLA LA GRANGE

STARTS: Bristol Thekla, Oct 1

The part-South African and part-Zimbabwean (though she was born in glamorous Watford) singer/songwriter heads off on a seven-date tour in October.

WHY?

STARTS: Brighton Old Market, Oct 8

The experimentalists from Oakland return to the UK in October for six dates, including London (Oct 10) and ending at The Bullingdon, Oxford (Oct 13).

NICKI MINAJ

STARTS: Nottingham Capital FM Arena, Oct 21

Due to popular demand, Minaj has added two dates to her arena tour – Manchester (Nov 22), and Newcastle (Nov 28).

BRETON

STARTS: London Scala, Oct 24

The Londoners leave their squat-studio to play tracks from debut LP 'Other People's Problems' at the Scala. It's their biggest headline show to date.

HOODED FANG

STARTS: London The Lexington, Nov 8

The Canadian invasion continues with new dates from the DAPS label's Hooded Fang. They visit Manchester, Newcastle, Glasgow and Belfast.

BAND OF SKULLS

STARTS: O2 Brixton Academy, London, Dec 7

The band are set to play two of their biggest ever dates this winter. After Brixton, they'll visit Southampton Guildhall (Dec 9).

DAN KENDALL, WILL IRELAND, EMILIE BAILEY, DAN DENNISON, RICHARD JOHNSON, TAKESHI SUGA

PICK *of the* WEEK

What to see this week? Let us help

TRAMLINES

STARTS: Sheffield, various venues, July 20-22

NME PICK

The Sheffield-based event – and winner of last year's Best Metropolitan Festival Award – is back for three more days of live music around the Steel City. The main stages host Roots Manuva, Reverend And The Makers and Future Of The Left, but it's the venue shows that have us all excited. Friday includes Alt-J hyping up The Bowery, Spector continuing their 'Spectour' at The Leadmill and AlunaGeorge slinking into The Harley alongside laptop magician Becoming Real, while Saturday has newly signed Brummie troublemakers PEACE and Sunday gifts us Toy. Plus a new addition for 2012, Signals, takes place at the Yellow Arch Studios on Saturday with forward-looking techno and bass. Also on Saturday, the Red Bull Studios featuring Benga & Youngman and Toddla T brings the party at the uni's Octagon venue.

Everyone's Talking About **DANNY BROWN**

STARTS: London XOYO, July 20

The gang that brought you the first ever UK appearance from A$AP Rocky do it again with a special set from Detroit's finest rapper (and dresser) Danny Brown. He's spoken about his love of UK music and will be joined by UK grime producer and vocalist Dar E Freaker. The Livin' Proof Team say: "This will be a roadblock event!"

Don't Miss **PURE LOVE**

STARTS: Birmingham Glee Club, July 18

A newly dapper (well, he wears shirts) Frank Carter and his new group tour their stadium-sized songs around the UK. Don't just believe what you've heard – "it's like The Darkness!", "he's sick of singing about hate", "they want to be 'popular'" – go experience it for yourself. The tour visits York Duchess (July 25) and Kingston's New Slang (July 26).

Radar Stars **ZULU**

STARTS: London Birthdays, July 18

If these *Radar* Tips Of The Day are still alive after a couple of dates with the notoriously chaotic Cerebral Ballzy then this London show should be brilliant. Like Iceage and The Men (but with a UK twist that reminds us of early Horrors) the five-piece will pummel, howl and sweat their way through recent Stroll On tape 'Way Of The Zulu'.

WEDNESDAY

July 18

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Pure Love Glee Club 0870 241 5093

BRIGHTON

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Wanda Jackson Thekla 08713 100000

GLASGOW

Brown Bear And The Bandits/The Sea Kings/Lovers Turn To Monsters King Tut's Wah Wah Hut 0141 221 5279
Folks 13th Note Café 0141 553 1638
Mitchell Museum/Jo Schornikow Captain's Rest 0141 331 2722

HULL

David Ward Maclean New Adelphi 01482 348 216

LEEDS

The Glass Caves/Marsicans/Seas-Of-Green Cockpit 0113 244 3446
Luke Ritchie Oporto 0113 245 4444
Middleman/The Wind-Up Birds/Imp Brudenell Social Club 0113 243 5866
Nervous Twitch/Shrieking Violents/Triskelion Santiago 0113 244 4472
Splashh Nation Of Shopkeepers 0113 203 1831

LONDON

soyoucansee/Iggy B MacBeth 020 7739 5095
Bela Fleck Queen Elizabeth Hall 020 7960 4242
The Boy Least Likely To/My Tiger My Timing/Dan Leno Hoxton Square Bar & Kitchen 020 7613 0709
Cerebral Ballzy/Zulu/Old Forest/Sauna Youth Birthdays
Clement Marfo & The Frontline Hippodrome 0208 5414411
Dr John Under The Bridge 020 7957 8261
Emily Portman/Blue Rose Code Slaughtered Lamb 020 8682 4080
Exile Parade/Plastic Youth Notting Hill Arts Club 0207 460 4459
Feed The Rhino/Hand In Heart Barfly 0870 907 0999
Hannah Williams & The Tastemakers/Ruby & The Vines Favela Chic 020 7613 4228
Jonathan Wilson The Lexington 020 7837 5387
Las Kellies/Skinny Girl Diet/Keebo Windmill 020 8671 0700
Legend In Japan/Drones New Cross Inn 020 8692 1866
Mark Morris/Marner Brown/Suzerain Dog & Fox 020 8946 6565
Name Your Heroes/Hag/Echo's In Vapour Buffalo Bar 020 7359 6191
Nite Jewel/Magic Eye/Nicholas Krgovich XOYO 020 7729 5959
Paloma Faith/Jessie Ware Somerset House 020 7344 4444
Red River Dialect/The Female Thief Power Lunches Arts Café
Summerlin/Crown Jewel Defence Jamm 020 7274 5537
SWORDS/Vigilance Committee Bull & Gate 020 7485 5358
Tempest/Lich/Moat Black Heart 020 7428 9730
Yellowire The Wheelbarrow

MANCHESTER

Man Without Country/Karin Park The Castle 0161 237 9485
The Post War Years Soup Kitchen 0161 236 5100
Sprungloaded/Higher Night Night & Day Café 0161 236 1822
Wolves/Bet It All In Vegas/Hopes Retro Bar 0161 274 4892
Zoe Rahman Band On The Wall 0161 832 6625

NEWCASTLE

Spider John Koerner/Chip Smith Cluny 2 0191 230 4474

PORTRUSH

Julian Reed The Playhouse 028 7082 3917

READING

As Cities Burn The Facebar 0118 956 8188

SHEFFIELD

Late Night Fiction West Street Live 0114 2722552
Low Duo Viper Rooms 0114 2750934
Sly Pariah/Deadwall/The Shindys Green Room 0114 249 0720

ST ALBANS

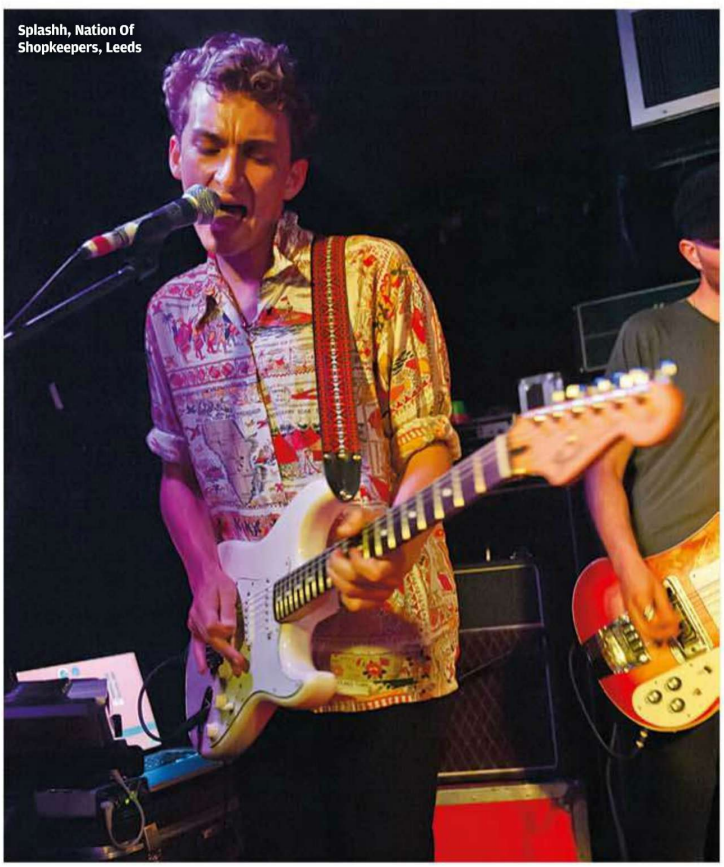
Lilygun/In The North Wood/Rhetoric Horn 01727 853 143

WOLVERHAMPTON

Brinsley Schwarz/This Elegant Chaos Robin 2 01902 497860

YORK

Warbringer/Elm Street/Terra Omnia The Duchess 01904 641 413

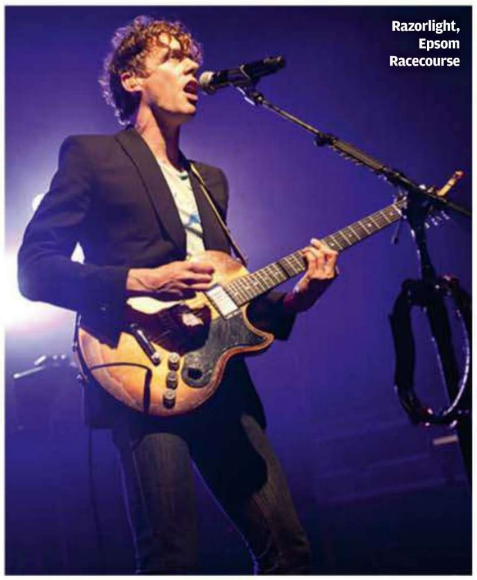


Splashh, Nation Of Shopkeepers, Leeds

RICHARD JOHNSON, VICTOR FRANKOWSKI, CAITLIN MOGRIDGE, DAN DENNISON, AMY BRAMMALL

THURSDAY
July 19

ASCOT
Andrew Duhon/Caddy Cooper Jagz At The Station 01344 876006
BEDFORD
Turin Brakes/Will Scott/Danni Nicholls Esquires 01234 340120
BIRMINGHAM
Akil The MC/The Scribes Yardbird 0121 212 2524
Carlou D Hare & Hounds 0870 264 3333
Madonna NIA 0121 780 4133
BRIGHTON
Andy Twyman Mesmerist 01273 328542
Dan Powell Komedia 01273 647 100
The Post War Years The Hope 01273 723 568
Thomas White Green Door Store 07894 267 053
BRISTOL
Aztecs/And Upstairs Nurses/The Guilty Pleasures Croft (Main Room) 0117 987 4144
Birds Of Ares/Attack Horse/Sean Snook Fleece 0117 945 0996
Brains In Vats/End Of The Line/Paddy Jinnah Mr Wolf's 0117 927 3221
Factory Star/At The Heart Of It All Thunderbolt 07791 319 614
Robert Marsh/Charlie Baxter/Tom Grier Croft (Front Bar) 0117 987 4144
School Of Seven Bells/Sylver Tongue Thekla 08713 100000
CHELMSFORD
X Ray Jay/David Harvey/Adam Nichols Hooga 01245 356 811
CREWE
Junker/Hayley Strangelove The Imp 01270 255899
DEAL
7 Day Weekend/Promise Me Tomorrow Walmer Castle
DERBY
Radar Love Venue 01332 203545
EPSOM
Razorlight Racecourse 01372 470047
GLASGOW
Bis/We Are The Physics Mono 0141 553 2400
Jellybaby/Rubbermensch O2 ABC2 0141 204 5151
The Little Mill Of Happiness/Analogue Of The Sun/Sleeping Machines Captain's Rest 0141 331 2722
Midnight Lion/galleries!/Aames King Tut's Wah Wah Hut 0141 221 5279
UN7T/Casey Ryback/Dana OHara/Semper Fire/Sket G2 0141 332 1120
GUILDFORD
In The North Wood Star Inn 01483 532 887
HULL
Acid Drop New Adelphi 01482 348 216
LEEDS
Affairs/The Likely Lads/Post War Glamour Girls Cockpit 0113 244 3446
The Halstead Clan Milo 0113 245 7101
Heal The Last Stand Grove Inn 0113 243 9254
Junior Murvin Wardrobe 0113 222 3434
Mark Wynn Verve 0113 2442272
Rock Bottom New Roscoe 0113 246 0778
The Scandal/French 75s/One Stop Railway Carpe Diem 0113 243 6264
LEICESTER
As Cities Burn/The Elijah Lock 42
Cahalen Morrison & Eli West Musician 0116 251 0080
LIVERPOOL
Blurrd Vision Cavern Club 0151 236 1964
Dirtblonde Barcelona Bar
The Low Anthem Kazimier 0871 230 1094
Pure Love Zanzibar 0151 707 0633


Razorlight, Epsom Racecourse

Tom Hingley Lomax @ Nation 0151 236 4443
LONDON
Vicecharlie/Fade Mob/Townspec MacBeth 020 7739 5095
Atlas Sound/Verity Susman Scala 020 7833 2022
Brother & Bones/Sam Beeton/Emily & The Woods Bedford 020 8682 8940
Canterbury Barfly 0870 907 0999
Charlotte Gainsbourg/Connan Mockasin Somerset House 020 7344 4444
Cloud Boat/Paper Crows/Lovechilde Hoxton Square Bar & Kitchen 020 7613 0709
Comanechi/Skinny Girl Diet/Victor Talking Machine The Lexington 020 7837 5387
Desdemona/Rokia Traore Barbican Centre 020 7638 8891
Eagulls/Sauna Youth/Cheatahs CAMP Basement 0871 230 1094
FatMagic Cargo 0207 749 7840
Kimya Dawson St Giles In The Fields 020 7240 2532
The Knights Of The Realm/From The Ashes/This Broadcast 100 Club 020 7636 0933
Mafia Lights/Severin/Drop Out Venus Victoria 020 7607 1952
Man Without Country/Karin Park Shacklewell Arms 020 7249 0810
Midway Still/The Rivalries/Station Agents New Cross Inn 020 8692 1866
Moss/Witchsorrow Black Heart 020 7428 9730
Naytronix/Halo Halo/Sacred Paws Birthdays
Rachel Rose Reid/Eliza Shaddad Horse & Groom 020 8672 1780
The Shallows/Black Star Carnival/Flash Bang Band Bull & Gate 020 7485 5358
The Stabilisers/Lithium/Cocaine Cowboys Grosvenor 0871 223 7992
Tellison/Big Success/Rattlesnake Hippodrome 020 85414411
Toodar/Rumour Cubes/Ogives Power Lunches Arts Café
Uneven Structure/No Consequence Garage (Upstairs) 0871 230 1094
Willy Moon/I Dream In Colour/Olugbenga XOYO 020 7729 5959
The Windmills Windmill 020 8671 0700

Yndi Halda Hoxton Hall 020 7739 5431
MANCHESTER
Edward Sharpe & The Magnetic Zeros Cathedral 0161 832 1111
Orange Academy 3 0161 832 1111
Peter And The Test Tube Babies Star & Garter 0161 273 6726
MILTON KEYNES
O'Casan/Billy Lockett/Outshined Craufurd Arms 01908 313 864
NEWCASTLE
Holy Moly & The Crackers Butterfly Cabinet 0191 265 9920
The Toasters Cluny 0191 230 4474
Tygers Of Pan Tang O2 Academy 2 0870 477 2000
NORWICH
Fear The Unknown/Mucked Up Funkies Brickmakers 01603 441 118
Intensi-T/Olly B Waterfront 01603 632 717
The Pharcyde Arts Centre 01603 660 352
OXFORD
Gavroche/Zak Zilesnick O2 Academy 2 0870 477 2000
POOLE
Andrea Soler/Escape Descember Mr Kyps 01202 748945
RUGBY
Silent Descent Vault 01788 303003
SHEFFIELD
Slim Chance/Grassoline Greystones 0114 266 5599
SOUTHAMPTON
ESO Joiners 023 8022 5612
SOUTHSEA
Set Your Sails/Accidents Will Happen Cellars 02392 826249
STIRLING
Make Sparks/Coasts Tolbooth 01786 274000
STOKE ON TRENT
Gravities/A Plastic Rose Sugarmill 01782 214 991
Lower Than Atlantis Underground 01782 219944
Svalbard Minsters Bar 01782 416567
ST ALBANS
CrossOver PsyBz/Caspo/DJ Dropalot Horn 01727 853 143
YORK
Larkin Poe Basement 01904 612 940
The Raghu Dixit Project The Duchess 01904 641 413

FRIDAY
July 20

ABERDEEN
Lorca Snafu 01224 596 111
BELFAST
Henry Cluney Voodoo
BIRMINGHAM
The Intentions Jam House 0121 236 6677
The Low Anthem MAC 0121 440 3838
Major Toms The End 0121 448 0797
Silent Filter/The Making O2 Academy 3 0870 477 2000
BRIGHTON
Grandmaster Flash Audio 01273 624343
JD Samson Blind Tiger 01273 681228
The Meow Meows World's End 01273 692311
Ojo De Gringa Green Door Store 07894 267 053
The Qemists Concorde 2 01273 673 311
William D Drake/Crayola Lecturn Komedia 01273 647 100
7 Day Weekend/Forever Is Over/Echo Rain The Haunt 01273 770 847
BRISTOL
Jim Johnson/Ayre Point/River Mouth Croft (Front Bar) 0117 987 4144
Jim Moray Band Fleece 0117 945 0996
John Cooper Clarke Thunderbolt 07791 319 614
Jok Crown And Cavern Club
Letters Fire Engine 07521 974070
Loefah Thekla 08713 100000
CAMBRIDGE
Lee Mitchell CB2 01223 508 503
CHELMSFORD
Gary Powell/Stealing Signs/Secret Company Hooga 01245 356 811
CHESHAM
Tinlin/Charlie Goodall/Rob Lehane Loft Bar 07737636401
COVENTRY
Maximum RNR/The Grit/The Dementias Arches Snooker Club
EXETER
Idiom/I Divide/Chick Rides Artist Cavern Club 01392 495 370
GATESHEAD
John Hiatt Sage Arena 0870 703 4555
GLASGOW
Holy Esque/Queen Jane/The Mirror Trap King Tut's Wah Wah Hut 0141 221 5279
Hordes Of Unstoppable Skeletons School Of Art 0141 353 4530
Jacob Yates & The Pearly Gate Lock Pickers/Halfrican/Black Jash Captain's Rest 0141 331 2722
Justin Miller Berkeley Suite
Wet Wet Wet Green 0141 287 5511
GUILDFORD
The Royal Cartel/The Greasy Slicks/Mothership Boileroom 01483 539 539
HARLOW
Turin Brakes Square 01279 305000
HATFIELD
Grounded The Forum 0844 477 2000
LEEDS
The Agitator/Spires/Capitals The Well 0113 2440474
Alaska/Littlemores/The Dukes Of Bevington The Library 0113 2440794
Eagulls/Dry Heaves/Salem Rages Brudenell Social Club 0113 243 5866
Hixxy/Thumpa Eiger 0113 244 4105
Jed Thomas Band New Roscoe 0113 246 0778
Utopian Love Revival/Subject Citizen/Unfinished Drawings Grove Inn 0113 243 9254
LIVERPOOL
Cities To Satellites/Tell The King Shipping Forecast 0151 709 6901
Eric Brace View Two 0151 236 9555
George Borowski Eric's Club
The Manic Shine Cavern Club 0151 236 1964

Route 22/Tourist Information/Room For Rent O2 Academy 2 0870 477 2000
LONDON
The Afternoon Gentlemen/Powercup Grosvenor 0871 223 7992
Alessi's Ark/Kal Lavelle/Jamie Lawson Bedford 020 8682 8940
A Plastic Rose/My Preserver/Itamar Barfly 0870 907 0999
Blacktooth/Axis Mundi/Kings & Rogues 100 Club 020 7636 0933
Caan The Wheelbarrow
Danny Brown XOYO 020 7729 5959
Darrell Scott Leicester Square Theatre 0844 847 2475

CLUB NME
LONDON
MAN LIKE ME
FRIDAY, JULY 20
KOKO
0844 847 2258

Death In Texas Camden Rock 0871 230 1094
Desdemona/Rokia Traore Barbican Centre 020 7638 8891
Dignan Porch/Female Band/Honey Slide Birthdays
Document One/Rollz/Bar9 Cable Club 020 7403 7730
Ekkohaus/Miguel Colmenares/TWICE Bar A Bar 07862 219271
French Crops/Stray Dogs/That's Not Me Bull & Gate 020 7485 5358
Fudge And The Frequency Fiddlers Elbow 02074853269
Hannah Holland/Luc Le Corre MacBeth 020 7739 5095
Hatcha/London Elektricity/Rockwell Fabric 020 7336 8898
June's Kaleidoscope Troubadour Club 020 7370 1434
King Gong Café Oto 0871 230 1094
Krish/Raba Cargo 0207 749 7840
Man Like Me KOKO 0844 847 2258
Manny Norte/Lonyo/PHATCATZ Cherry Jam 020 7727 9950
Ministry HMV Forum 020 7344 0044
Nick Sentience Jamm 020 7274 5537
Nik Weston Favela Chic 020 7613 4228
Paul Carrack Hampton Swimming Pool 020 8255 1116
Screaming Maldini/Kruk/Painting Elephants The Miller 020 7407 2690
Skinny Machines The Lexington 020 7837 5387
Stanley Clarke/Stewart Copeland Ronnie Scott's 020 7439 0747
Strangers To The Underground/Nathaniel Arch 635 020 7720 7343
Umek/Paul Thomas Ministry Of Sound 020 7378 6528
Where's Billy/Traitors Gate 229 Club 020 7631 8310

Yndi Halda Hoxton Hall 020 7739 5431
Yusek/We Have Band/Grum Nest 020 7354 9993
MANCHESTER
As Cities Burn/The Elijah The Zoo 0161 273 4110
Frankie Rose Deaf Institute 0161 330 4019
The Harrington Blues/Taser Puppets Gullivers 0161 832 5899
Kristyna Myles Soup Kitchen 0161 236 5100
The Program Dry Bar 0161 236 5920
Suicide Pigeons/Black Daze/Leviathan Roadhouse 0161 228 1789
NEWCASTLE
Heartrock/The City Ghosts/Digits O2 Academy 2 0870 477 2000
Lethal Bizzle/Lady Leshurr/YUNGEN/Krept & Konan O2 Academy 0870 477 2000
NORWICH
Mister Pink/Loki Brickmakers 01603 441 118
OTLEY
Karen Tweed/Tom Mcelvogue Courthouse 01943 467466
OXFORD
George Chopping/Rory Evans Isis Farmhouse 01865 243854
PONTYPRIDD
Jessie J Pony's Big Weekend @ Ynysangharad Park 01443 472461
POOLE
The Hoosiers Mr Kyps 01202 748945
PRESTON
Foe/Flight Of Arrows/Newspaper Joe Mad Ferret 07919 896 636
Sinnergod/Footprints In The Custard Roper Hall 01772 270861
READING
MJ Cole/Bondax/Sister Gracie Sub89 0871 230 1094
SHEFFIELD
Bluehearts/The Velotones/Sarah Mac O2 Academy 0870 477 2000
Dead Sons Forum 0114 2720964
Elijah & Skilliam/Swindle Plug 0114 276 7093
Neil McSweeney Library Theatre 0114 278 9789
Neuron No South Sea 0114 268 2992
TRAMLINES Reverend & The Makers/Dead Sons Various venues
Spector Leadmill 0114 221 2828
XXXY/Midland/Ifan Dafydd Bungalows & Bears 0114 279 2901
SOUTHAMPTON
The Bottom Line/Nathan Detroit King Alfred 023 8023 1183
The Dog House Boat Boys/Ben Goddard & The Heartbeats/Brother Goose Talking Heads 023 8055 5899
STEVENTON
TRUCK FESTIVAL Mystery Jets/Villagers/Future Of The Left/Get Cape. Wear Cape. Fly/Fixers/Guillemots/Theme Park/Brontide Hill Farm 01235 821262
STOKE ON TRENT
Fallen Inquest Sugarmill 01782 214 991
Of Legions Underground 01782 219944
ST ALBANS
Robert Hallward/Robed in Desire/The Tendons Horn 01727 853 143
TORQUAY
Adam Isaac The Attic 01803 290 036
WESTONBIRT
The Wanted Westonbirt Arboretum 0115 912 9000
WOLVERHAMPTON
School Of Seven Bells/Silhouettes Slade Room 0870 320 7000
YORK
With One Last Breath/theFALLEN The Duchess 01904 641 413

SATURDAY
July 21

ABERDEEN
As Cities Burn The Tunnels 01224 211121
Scott Cruickshank Espionage 01224 561006

BELFAST
The Distortion Project Limelight 028 9032 5942
Pearson Sound Stiff Kitten 028 9023 8700

BIRMINGHAM
Africa Hitech Hare & Hounds 0870 264 3333
The Dirty Minutes/Dinky/Eva Hyde The End 0121 448 0797
Khaliq/Dirty Little Lies/Two N Eights O2 Academy 0870 477 2000
Rebekah Gibb Street Warehouse
The Words/Bloom The Ballroom 0121 448 0797

BRIGHTON
Ed Meme/Beatwell Fishbowl 01273 777 505
Hizzleguy/Schroff/Esoterra PsychoSocial 01273 688591

BRISTOL
Beth Rowley Colston Hall 0117 922 3683
The Blood Choir Thekla 08713 100000
Diode/Kundama/Jauge Mr Wolf's 0117 927 3221
Peter & The Harmonics Louisiana 0117 926 5978
Psychemagik/Lukas Start The Bus 0117 930 4370
Scroobius Pip Fleece 0117 945 0996

CARDIFF
Man Without Country Dempseys 029 2025 2024
Truckers Of Husk/The Failed NASA Experiment Clwb Ifor Bach 029 2023 2199

CHESTERFIELD
James Coley Gardeners Arms 01246 201619

COVENTRY
Joe McPhee/Chris Corsano Taylor John's House 024 7655 9958

DERBY
Lil Jim's Big Squeeze/Ron Sayer Blues Band/The Struts Flowerpot 01332 204955

GLASGOW
Ambivalent Riverside Club 0141 248 3144
Here Stands Illithyia/Rare Breed/Daggers At Dawn Stairway 0141 221 1009
Jack Butler/Selective Service/Mickey 9's King Tut's Wah Wah Hut 0141 221 5279
Maxwell's Dead/The Lemonaids/The Depressants Captain's Rest 0141 331 2722
Rick Astley/Belinda Carlisle/The Real Thing/Paul Young Here & Now 80s @ Glasgow Green

GLOUCESTER
PARK LIVE We Are Scientists/The Good Natured/Dive Bella Dive/Portia Conn/Lexy Gloucester Park

HULL
The Dirty Dreamers/Fire (The Unstoppable Force) Lamp 01482 326 131
Silver Tongue New Adelphi 01482 348 216
XIII Fruit Hull 01482 221113

LEEDS
The Art Club Milo 0113 245 7101
The Mexanines/The Covelles/Dirty Green Vinyl Cockpit 0113 244 3446
Motus New Roscoe 0113 246 0778
Neon Sarcastic O2 Academy 0870 477 2000
Ryder Eiger 0113 244 4105
Whiter Than/Blame Dave Grove Inn 0113 243 9254

LEICESTER
Blood Shanti & The Shanti-ites Music Café 0116 262 5050

LIVERPOOL
Kong Shipping Forecast 0151 709 6901
Mervin Gersh Lomax @ Nation 0151 236 4443
One Direction/Professor Green/Rizzle Kicks/Stooshe/Little Mix/Alexandra Burke Echo Arena 0844 8000 400
Rez Williamson Tunnels 0871 230 1094

LONDON
BT RIVER OF MUSIC Asif Ali Khan/Kronos Quartet/Gong Linna Battersea Park
BT RIVER OF MUSIC Baaba Maal/Angelique Kidjo/King Sunny Ade Pleasure Gardens
Billy Ocean Under The Bridge 020 7957 8261
Black Sun Empire/Dillinja/Ed Rush Cable Club 020 7403 7730
British Daylight Dublin Castle 020 7485 1773
Cable35 Enterprise 020 7485 2659
Chelsea/The Duel/The Phobics 100 Club 020 7636 0933
The Coal Porters/Paper Aeroplanes/Skinny Lister Bedford 020 8682 8940
Contempt/Virus/RefuseAll Grosvenor 0871 223 7992
Craig Richards/Guy Gerber/Mic Newman Fabric 020 7336 8898
The Do Or Dies/The Conservatives/The Deadly Tremors Barfly 0870 907 0999
Eyeless In Gaza Swiss Church 020 7836 1418
Fury/Sanguine 229 Club 020 7631 8310
Jamie Bull/Mike Pony Shacklewell Arms 020 7249 0810
Just Add Monsters/The Varukers/Meinhof New Cross Inn 020 8692 1866
Lazyhabits/Shake Tiger Shake/Van Susans Old Queens Head 020 7354 9993
Letka/Isnaj Dui/Karina ESP Union Chapel 020 7226 1686
Milk Tre/House Of Luscious Treasure Birthdays
Nightowl/Kim Fai Pacha 020 7834 4440
BT RIVER OF MUSIC Penguin Café Orchestra/Fyfe Dangerfield Somerset House (020 7845 4600
The Peppermint Beat Band/Black Market Karma/Exit Calm/The Sonic Jewels MacBeth 020 7739 5095
Prince Julia/Mark Moore/Jim Stanton XOYO 020 7729 5959
P45 Ska Bridgehouse 2 020 3490 4857
The Roadholders/Texas Terri & Friends The Lexington 020 7837 5387
BT RIVER OF MUSIC Scissor Sisters/Naturally 7/Roberto Fonseca Tower Of London 08707 566 606
Sneaky Sound System Electric Brixton 020 7274 2290

Dizzee Rascal, Wollaton Park, Nottingham

Soumik Datta/Jason Singh Rich Mix 020 7613 7498
SONORAmusic/Accidents Will Happen Nambucca 020 7272 7366
Techliks/Talk In Colour Ginglik 020 8749 2310
Trippy Wicked & The Cosmic Children Of The Night/Steak/Mother Corona Scream Lounge 020 8667 0155

MANCHESTER
Apollos Heir/Gold Jacks/Prose Roadhouse 0161 228 1789
Chip/Lady Leshurr/Krept & Konan HMV Ritz 0161 236 4355
Digits 2022NQ
Kid Carpet & The Noisy Animals Waterside Arts Centre 0161 912 5616
The Merts/Paisley Haze/Arcadian Days/Cold Committee Night & Day Café 0161 236 1822
Ministry Academy 2 0161 832 1111
Neil Atkins Common Bar 0161 832 9245
The Ruckus Club Academy 0161 832 1111
Thyladomid/Adriatique/Liem Sankey's 0161 661 9668
Two Weeks Running/EDR/Moloko Knives Gullivers 0161 832 5899
Vienna Blood Academy 3 0161 832 1111

MILTON KEYNES
Isac Hunt Craufurd Arms 01908 313 864

NEWCASTLE
Rejections/Queer'd Science/Juffage/The Family Elan/Cauls Tyne Bar 0191 265 2550

NEWCASTLE UNDER LYME
Chris Helme Full Moon 01782 255703
Jon Brookes Old Brown Jug 0191 478 6204

NEW BRIGHTON
Astral Coast Floral Pavilion Theatre 0151 639 4360

NORWICH
Darwin And The Dinosaur/Hello Bear/Couch Brickmakers 01603 441 118
DJ Luck & MC Neat UEA 01603 505401
The Sweetbeats Arts Centre 01603 660 352

NOTTINGHAM
Dizzee Rascal/Katy B/Razorlight/Ronika/Jake Bugg/Hard-Fi/To Kill A King Wollaton Park 0115 978 7574

OXFORD
Charris & B-Ill Cellar 01865 244 761

PONTYPRIDD
Olly Murs Pony's Big Weekend @ Ynysangharad Park 01443 472461

PRESTON
Wild Palms/Strangers/Greatwaves Mad Ferret 07919 896 636

READING
Sly & The Family Drone/The Jettes/Off The Radar Rising Sun 0118 957 2974

REDDITCH
Vegas Assault Queens Head 01527 64166

SHEFFIELD
Keep Shelly In Athens/Alpines/Joyce Bungalows & Bears 0114 279 2901
Low Duo Greystones 0114 266 5599
Mele Octagon 0114 222 8777
TRAMLINES Roots Manuva/Charli XCX/Clock Opera/Future Of The Left/Esben & The Witch/Benga & Youngman/Toddla T/Julio Bashmore Various venues

SOUTHAMPTON
Contagious Vibes Talking Heads 023 8055 5899
Rufus Stone Brook 023 8055 5366
Sam Russo/Charlie Banks Junk Club 023 8033 5445

STEVENTON
TRUCK FESTIVAL The Temper Trap/British Sea Power/The Low Anthem/Frightened Rabbit/65daysofstatic/King Charles/Three Trapped Tigers/Johnny Foreigner Hill Farm 01235 821262

STOKE ON TRENT
The Agitator Minsters Bar 01782 416567
The Elastics Sugarmill 01782 214 991

ST ALBANS
Giants/Floods/Times Like These Pioneer Club 01727 850741

WAKEFIELD
Achilla Snooty Fox 01924 374455

WESTONBIRT
Alfie Boe Westonbirt Arboretum 0115 912 9000

WIDNES
Rec'd For Terry Studio 0151 424 2061

WOLVERHAMPTON
My Own Agenda Slade Room 0870 320 7000

YORK
Buccaneers/Fox North Coalition/The Blueprints/Boss Caine The Duchess 01904 641 413
Skylights Fibbers 01904 651 250

SUNDAY
July 22

BATH
Don Alder/Dan LaVoie/Justin King Chapel Arts Centre 0122 5404445
Pure Love/Chain Of Flowers Moles 01225 404445

BIRMINGHAM
Achilla Asylum 0121 233 1109
The Carpels/Swim Deep/Poppy & The Jezabels MAC 0121 440 3838
Shadows Chasing Ghosts/Tantrum To Blind/Against The Flood O2 Academy 0870 477 2000

BRIGHTON
Asbest/Sinner Fishbowl 01273 777 505
Pearl And The Beard/Lula Green Door Store 07894 267 053

BRISTOL
A Season Of Secrets/Jackson Caged/Without Our Crowns/Sleep Athena O2 Academy 2 0870 477 2000

CARDIFF
Miacca Buffalo Bar 02920 310312
Threatmantics/The Gentle Good/Them Squirrels Clwb Ifor Bach 029 2023 2199

DERBY
Ash Before Oak The Vic Inn 01332 74 00 91

GATESHEAD
Almeida/Vortex/Egos At The Door Three Tuns 0191 487 0666
Dr John Sage Arena 0870 703 4555

GLASGOW
As Cities Burn/The Elijah/The Barents Sea Captain's Rest 0141 331 2722
The Day I Snapped/Everything We Left Behind/Mug 13th Note Café 0141 553 1638
Fei Comodo/Paige O2 ABC2 0141 204 5151
The Recovery!/Hunt / Gather/Fat Janitor King Tut's Wah Wah Hut 0141 221 5279
School Of Seven Bells Stereo 0141 576 5018

GUILDFORD
Paul Carella Boileroom 01483 539 539

LEEDS
Acid Drop/Cordell/The Platitudes Packhorse 0113 245 3980
Dirty Velvets HiFi Club 0113 242 7353
The Early Mac Band New Roscoe 0113 246 0778
Matt Anderson Band/Sam Vicary Grove Inn 0113 243 9254
Mazes Brudenell Social Club 0113 243 5866

LEICESTER
Thea Ford Band Musician 0116 251 0080

LLANDUDNO
Stereophonics Venue Cymru 01492 872 000

LONDON
BT RIVER OF MUSIC Beverley Knight/Gregory Porter/Ruby Turner Somerset House (020 7845 4600
BT RIVER OF MUSIC Carlinhos Brown/Aurelio Martinez Tower Of London 08707 566 606
Chaiml Fabric 020 7336 8898
Funke And The Two Tone Baby New Cross Inn 020 8692 1866
Gilles Peterson/Patrick Forge Dingwalls 020 7267 1577
Helen McCookerybook The Lexington 020 7837 5387
The Nextmen/The Milk/Shepdog Cargo 0207 749 7840
BT RIVER OF MUSIC Noisettes/Staff Benda Bilili/Muntu Valdo Pleasure Gardens
Seabound Underworld 020 7482 1932
BT RIVER OF MUSIC Zakir Hussain/Kronos Quartet/Transglobal Underground Battersea Park

MANCHESTER
My Extraordinary/7 Day Weekend Dry Bar 0161 236 5920
One Direction/Little Mix/Tulisa/Alexandra Burke/Taio Cruz/Will Young/Rizzle Kicks/Professor Green MEN Arena

NEWCASTLE
Orange O2 Academy 2 0870 477 2000
Skylark Song/Iceni/King Cole Cumberland Arms 0191 265 6151

NEWPORT
Lethal Bizzle/Lady Leshurr/YUNGEN Centre 01633 662666

PUDSEY
Powerage/Selby Green/Carnival Royal Hotel 07780 821 046

SHEFFIELD
Joanna Gruesome/Yoofs/Crushed Beaks Bungalows & Bears 0114 279 2901
Tarras Greystones 0114 266 5599
TRAMLINES We Are Scientists/Frankie & The Heartstrings/Beth Jeans Houghton/Rolo Tomassi/65daysofstatic/Dog Is Dead/Field Music/Eugene McGuinness Various venues

WESTONBIRT
Steps Westonbirt Arboretum 0115 912 9000

WOLVERHAMPTON
Stolen Earth Robin 2 01902 497860

Frankie & The Heartstrings, Tramlines Festival, Sheffield

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MONDAY
July 23

Pure Love, Clwb Ifor Bach, Cardiff

BIRMINGHAM
Fei Comodo/Paige/I Divide O2 Academy 3 0870 477 2000
BRIGHTON
Eric Brace & Peter Cooper Greys 01273 680734
BRISTOL
Barry Walsh Band/Chicken Teddys/Tim Rice Fleece 0117 945 0996
Joe McPhee/Chris Corsano The Cube 0117 907 4190
Mann/Tim Westwood O2 Academy 0870 477 2000
We Are Scientists/Bad Veins Thekla 08713 100000
CARDIFF
Pure Love/Chain Of Flowers Clwb Ifor Bach 029 2023 2199
DERBY
Stereophonics Assembly Rooms 01332 255800
EXETER
Listener Cavern Club 01392 495 370
GLASGOW
DRI Ivory Blacks 0141 221 7871
Frankie Rose/Electric Gardens Captain's Rest 0141 331 2722
The Unwinding Hours/Olympic Swimmers/Dead Electrics King Tut's Wah Wah Hut 0141 221 5279
GUILDFORD
Tashaki Miyaki Boileroom 01483 539 539
LONDON
Alex Taylor Band/Ghosts Of December/Andy Ross Half Moon 020 7274 2733
Arthur Beatrice/Great Waves The Lexington 020 7837 5387
Cedric Stevens/Angela Valid Power Lunches Arts Café
Get People/The Ramona Flowers/New Desert Blues Barfly 0870 907 0999
KRS-One Jazz Café 020 7916 6060
MANCHESTER
Fighting Fiction/Stars And Flights Night & Day Café 0161 236 1822
Lera Lynn Deaf Institute 0161 330 4019
Mazes The Salutation
The Slow Show The Castle 0161 237 9485
NEWCASTLE
Luke Ritchie Hoults Yard 0191 265 4282
Shadows Chasing Ghosts/Against The Flood/Tantrum To Blind O2 Academy 2 0870 477 2000
NORWICH
Catherine Feeny Bicycle Shop 01603 625 777
Don Alder/Dan LaVoie/Justin King Arts Centre 01603 660 352
OXFORD
Marcus Bonfanti Band Jericho Tavern 01865 311 775
SHEFFIELD
Lethal Bizzle/Lady Leshurr/YUNGEN/Krept & Konan O2 Academy 0870 477 2000
ST ALBANS
Dead Weight Horn 01727 853 143
TUNBRIDGE WELLS
Mike Nicholson Beacon 01892 524252

TUESDAY
July 24

BIRMINGHAM
Chip/Lethal Bizzle/Lady Leshurr HMV Institute 0844 248 5037
Lera Lynn HMV Institute (Temple) 0844 248 5037
Nanci Griffith Town Hall 0121 780 3333
That Sunday Feeling/Amy Can Fly O2 Academy 0870 477 2000
BRIGHTON
Jenny O The Hope 01273 723 568
CARDIFF
Bellies/Totem Terrors/Thinkpretty Buffalo Bar 02920 310312
CHELMSFORD
The Real Reason/Playground Hooga 01245 356 811
EXETER
Late Night Fiction Cavern Club 01392 495 370
GLASGOW
A Fight You Can't Win/Eddy & The T-Bolts/Falls Captain's Rest 0141 331 2722
Fires Attract/Scarlet Shift/The Darien Venture King Tut's Wah Wah Hut 0141 221 5279
Shadows Chasing Ghosts/Sacred Betrayal O2 ABC2 0141 204 5151
The Shiverin' Sheiks Blackfriars 0141 552 5924
GRIMSBY
Stereophonics Auditorium 01472 311311
ISLE OF MULL
Emily Smith An Tobar 01688 302211
LEEDS
As Cities Burn The Well 0113 2440474
Frankie Rose Brudenell Social Club 0113 243 5866
LONDON
Dog Is Dead Barfly 0870 907 0999
Excepter Café Oto 0871 230 1094
Fei Comodo/Paige/Evarose O2 Academy 2 Islington 0870 477 2000
Gaz Brookfield/Hannah Plant The Wheelbarrow
Kronos Quartet Royal Albert Hall 020 7589 8212
The Macrae Sisters The Harrison 020 7916 3113
Mazes/Virginia Wing/Apostille Sebright Arms 020 7729 0937
Micachu & The Shapes Arcola Theatre 020 7503 1645
Phreeda Sharp Garage (Upstairs) 0871 230 1094
Three Trapped Tigers/Gallops/Portasound Birthdays
Yukon Blonde The Lexington 020 7837 5387
MANCHESTER
Blink-182 O2 Apollo 0870 401 8000
Savages/Palma Violets Deaf Institute 0161 330 4019
Tashaki Miyaki The Castle 0161 237 9485
NEWCASTLE
DRI/Moral Dilemma Trillians 0191 232 1619
NORWICH
Cielo/Mila Falls/Phoebe York Arts Centre 01603 660 352
Save Ferris Brickmakers 01603 441 118
SHEFFIELD
Anais Mitchell Greystones 0114 266 5599
SOUTHAMPTON
The Cruxshadows/Alterred Talking Heads 023 8055 5899
ST ALBANS
Blind Sight Horn 01727 853 143
YORK
Luke Ritchie Basement 01904 612 940

Palma Violets, Deaf Institute, Manchester

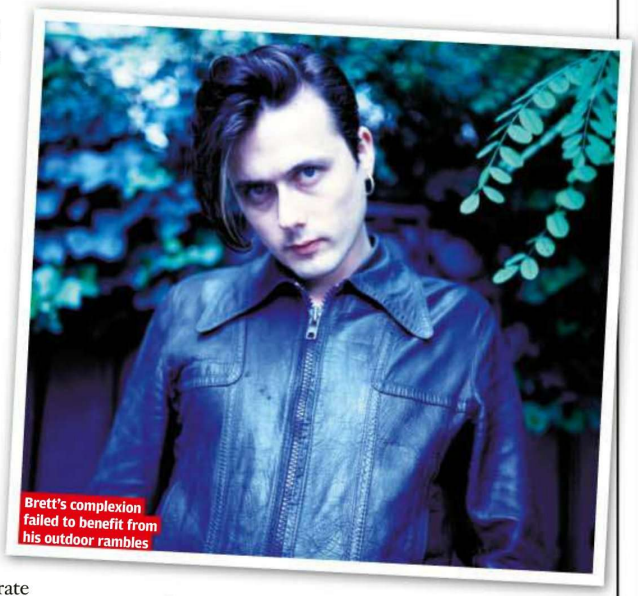
BEHIND NME LINES

IN THE COURT OF KING BRETT

*When **Paul Moody** found himself in the hotel room of louche Suede singer Brett Anderson, it was an occasion to remember – for one of them, anyway*

"Allo, fruits," said the cadaverous figure leaning over me in a swanky Paris hotel lounge styled on the court of Louis XIV. "Ow are things at *NME*, then?" It was 1995, and my questioner was Suede's Brett Anderson.

The truth was, I wasn't sure myself. I'd just got back from a trip to three continents in one day with Def Leppard and had been on an (alcoholic) liquid-only diet since my flatmate and *NME* photographer Martyn Goodacre had blagged a year's worth of Staropramen while on a jaunt with *Loaded* magazine to their brewery in Prague.



Brett's complexion failed to benefit from his outdoor rambles

I literally couldn't get into my room without drinking a crate of beer. To add to the sense of unreality, a load of imitation firearms (AK-47s, Glocks, Lugers) were strewn around the flat, left over from a photoshoot, and my skin had come out in large purple blotches, which I blamed on Martyn using the bath to process pictures. I was also in the midst of an office firestorm after reviewing a gig which hadn't taken place (hey, shit happens). The phone rang. Did I want to go to Paris to review Menswear? Why not?

The truth was, I was only going because I knew Suede would be there, too. I'd recently written an *NME* cover story on the band and been intrigued by Brett's mental state.

Barely a year before, the band had been the toast of British rock. But the rise of Blur'n'Oasis and the departure of guitarist Bernard Butler had put Brett in a darker place, and rumours of heavy drug use and debauched behaviour circled the band like bats around a belfry.

"I don't exist. Tap my head and it sounds like metal. I walk across the sun and I don't cast a shadow," Brett had told me, like a cross between *The Man Who Fell To Earth* and Aleister Crowley. Was he serious?

Returning to the hotel bar at midnight, we found Brett and the rest of the band in party mode. They were travelling through the border the next day and needed to empty their cupboards, so to speak.

After his initial cursory greeting, the singer retreated to a corner to chat with various acolytes. An hour or so later, however, I noticed him staring fixedly at me from his place in a huge throne-like armchair at the far end of the room, clearly eyeing up the chance of a thorough interrogation.

"So what exactly does *NME* think of us these days?" he boomed as the room turned deathly silent. "Am I still the future of rock?"

Having burbled some answers, the storm seemed to pass, certainly enough for me to later find myself in Brett's room.

If he wasn't exactly jovial, he was definitely a lot more chatty than earlier. In fact, by 5am, the only people left in the room were the two of us and a diaphanous-looking girl who remained silent throughout. Blur and Oasis were summarily dismissed. Talk moved to the song 'Joe Le Taxi'.

> ***I noticed Brett staring fixedly at me from his throne-like armchair***

"Oo sang that?" said Brett, our minds now a blizzard of confusion. To find out, the next hour was spent ringing half of London for the answer.

"Fuck off, Brett," came every sleepy reply until finally someone knew – it was Vanessa Paradis.

By now it was dawn, and time to return to my room, where I spent the next two hours running up my own phone bill (if Brett could do it, why couldn't I?). Accordingly, when check-out time arrived, I was presented with a £250 bill. Which was problematic, with only seven quid in my bank account and no credit card.

Still, shivering outside as we waited for the taxi to the airport, I was convinced it had all been in a good cause: *NME* and Suede were now mates again and the world was good. Suddenly, a car screeched to a halt outside. It was Brett and the diaphanous girl.

I waved a warm greeting to my new best friend. He looked at me as if I was a complete stranger.

"Allo, fruits," he said blankly, striding past.

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NME 30 YEARS OF NEW MUSIC

MONFOURNY/DALLE/RETNA PICTURES

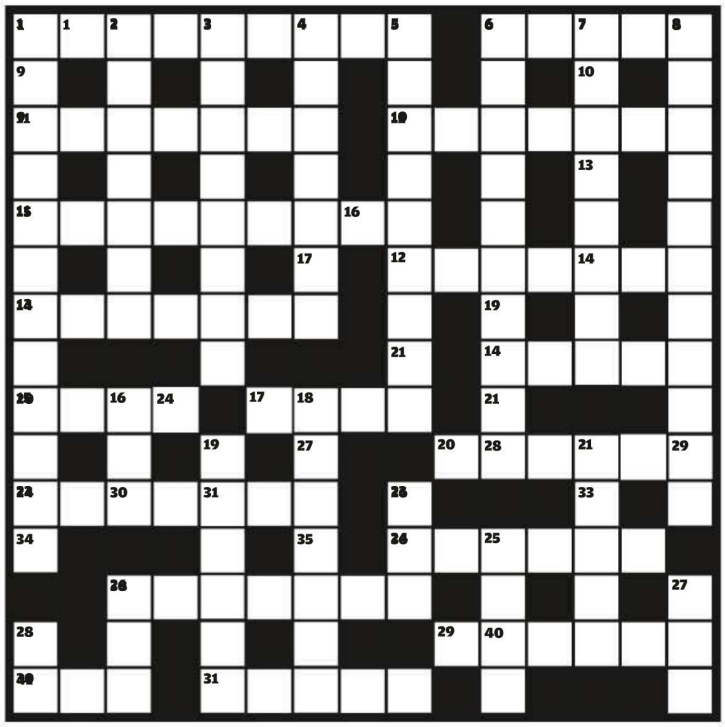
THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

1+9A Because you really do have a face for the radio, that's why (6-3-1-6)
6 (See 11 across)
9 (See 1 across)
10+18D Florence + The Machine twice kept in the dark about a release (2-5-2-5)
11+6A A lot of finger-wagging from The Temper Trap after this performance (9-5)
12+29A US band fronted by Brittany Howard (7-6)
13 *"I've seen your qualifications, you've got a PhD, I've got one art O level, it did nothing for me"*, 1980 (3-4)
14 (See 26 across)
15+17A Their albums include 'Even Serpents Shine' and 'Baby's Got A Gun' (4-4)
20 EMF album was a mark of disgrace (6)
22 *"I thought you were_____, I thought you should know"*, Garbage (7)
24 Saint Etienne going on the road 20 years ago (6)
26+14A Named by Sleeper as being a pleasant bloke (4-3-5)
29 (See 12 across)
30 Just a little bit of the beginning of a song from Bombay Bicycle Club (3)
31 Instrument popularised by Ravi Shankar (5)

CLUES DOWN

1 Cheap tours he arranges for old shoegazers (12)
2 Mark Oliver _____, aka the man called 'E' from Eels (7)
3 Band that took their name from a member of Charles Manson's 'family' (8)
4 An enjoyable period experienced by Boy George with this hit written by David Bowie and Iggy Pop (7)
5 Those who have deserted both Feeder and Rage Against The Machine following album releases (9)
6 Somehow enable heat to come out of Foster The People (6-4)
7+23D Hot Chip available 24 hours (5-3-3)
8 Mistakenly thank Sam Lee for the album 'Tales From The Barrel House' (4-7)
16 Love's frontman in a sleepover (3)
18 (See 10 across)
19 Album 'The _____' from Erasure and their travelling entertainers (6)
21 Fucking lucky to have included The Barracudas' vocalist (5)
23 (See 7 down)
25 Let's hear it again for Feeder's former record label (4)
26 Sounds like energy coming from acid house man Adamski (1-1-1)
27 Their debut single was 'Jack Names The Planets' (3)
28 The King who once performed with U2 (1-1)

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First correct one out of the hat wins a bag of CDs, T-shirts and books!

JUNE 23 ANSWERS

ACROSS
1 Dead And Gone, 9+7A Empire Of The Sun, 11+23A See This Through And Leave, 13 Minimal, 16 Reading, 18 Beauty, 21 Night, 26 Thunders, 28 Lonyo, 30 Sea, 31 Pond, 32 Vega, 33 Susan

DOWN
1 DJ Ease My Mind, 2+24D Apple Venus, 3+10A+25D Abraham, Martin And John, 4 Doors, 5 Out There, 6 Eye For An Eye, 7+28D Shangri-Las, 8 Nude, 12 Ugly, 14 Nas, 15 Lee Gaze, 19+17A The Message, 20 Odessa, 22 Gahan, 27 Dev, 29 EP

COLLECTORS' CORNER

BLACK SABBATH

Here are the music gems that no Black Sabbath fan should be without

EVIL WOMAN (1970)

Sabbath's debut single was a cover of a track by a US rock outfit called Crow, which had been released just a year earlier. Although the song featured on the UK version of Sabbath's eponymous debut album, which was released later that year, it was surprisingly omitted from the US version and replaced by the track 'Wicked World'.

Need To Know: The song eventually got an official release in the States in 2002 on the Sabbath compilation 'Symptom Of The Universe'.

THE BLACK SABBATH STORY VOL 1/VOL 2 (1992)

Documentaries covering the long story of the band, featuring interviews as well as rare footage of all the key songs being performed, were released in two parts – the first focuses on the trials and tribulations of the original line-up, which came to an end in early 1979 when Ozzy Osbourne was sacked. The second covers the period when the band went through numerous line-up changes.

Need To Know: Both volumes got a DVD release in 2002.

REUNION (1998)

The group's first live album with Ozzy Osbourne wasn't released until 28 years after the 'classic' line-up released their debut album. This performance, a 'hometown' show at Birmingham NEC, was recorded at the first two shows of the original foursome's 1997 comeback. Two new studio tracks were also added to the tracklisting – 'Selling My Soul' and 'Psycho Man'.

Need To Know: The album's version of 'Iron Man' won a Grammy for Best Metal Performance.

THE SABBATH STONES (1996)

A compilation covering the years between 1983 and 1995 when the group's line-up was extremely erratic. Members coming and going led to a lack of stability and a hotchpotch of material which isn't generally thought to be a golden period in the band's history. Several vocalists appear here, including Ronnie James Dio, Ian Gillan and Vinny Appice.

Need To Know: The track 'When Death Calls' features a guest appearance from Queen's Brian May.

WORDS: ALAN WOODHOUSE

FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Siân Rowe

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The Big Issue

What everyone's talking about this week

WIN!

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LETTER OF THE WEEK
HAIM FOR THE TOP!

From: Katie Wilkinson
To: *NME*

When flicking through *NME* last week I stumbled upon the Haim feature (July 7). While it's common knowledge that some of pop music's biggest female players harness their sexuality to their benefit (*Maybe they were just, ahem, 'Born This Way'? – SR*), Haim have seemingly honed and wickedly twisted their own personalities to something rarely seen in music, where the music comes first and suggestive sexuality becomes secondary. Most women musicians by design choose to play their sexuality up or down, but Haim just don't seem to care either way, playing up to their own likeableness rather than a fleshy sexual façade. When they spout comments like "He wouldn't have a dick left. I would chisel that with my labia", they seem like the relatable female characters we all know in our lives rather than some pop caricatures we see on TV from time to time. Women still have a very long way to go to get equal footing in this business, but with these West Coast power-pop indie darlings, progress will surely be hasty.

NME's response...

SEX POP SMALL PANTS BLAH NGGGGTH. Sorry, Katie, I've read so much about pop stars making kids, housewives and small dogs get 'all sexy' my brain just took up pole dancing in crotchless pants and was momentarily unable to form a response. TBH, it feels like pop stars can't win. Dress provocatively and you're slammed. Dare to not wear make-up and you're hated. Don't these people realise all these stars have made some great pop SONGS?! Still, yes, good on Haim for having a laugh onstage and saying whatever pops into their heads. Like the US TV series *Girls* and blogs such as *The Vagenda* they're just telling it like it is and sticking it to people who think they should behave a certain way – SR

NOT SUCH A BLOC PARTY

From: Alex Riding
To: *NME*

News that this year's Bloc Festival had to be shut down came as a real shock. I've been to previous Blocs and found them well-organised, entertaining and, most importantly, safe. At the risk of sounding crass, do we really want another Altamont? Feels like we could be heading that way. Which would be well shit.

From: *NME*
To: Alex Riding

We may never get to the bottom of what really caused the problems, but we've taken heart from the fact that festivalgoers seemed to help each other out, rather than causing trouble – SR

THIS ONE'S DIFFERENT

From: George Pliotis
To: *NME*

As a 15-year-old, I was a little too young to appreciate the wave of great music that came out around 10 or so years back with The Strokes, Libertines etc. Although recently this genre has waned massively, finding Minneapolis' new breed Howler has given it a new lease of life. I would go so far as to say their debut album is as good (if not better) than The Vaccines' debut last year that you guys drooled over for months. Therefore, I'd like to see more of them (and any more bands of a similar style) be featured in your magazine.

From: *NME*
To: George Pliotis

Ah, sweet George. In the early '00s bands dressed like your geography teacher and *didn't* get laughed at. Linkin Park were 'Crawling' all over the airwaves. Gin and tonic in a can didn't exist. But in 2012 you can see the likes of Howler, Savages, Iceage and Milk Music for about a tenner AND without having to wear ballcrushing skinny jeans. YAY – SR

GOVE: COCK

From: Joseph Howe
To: *NME*

Re: your GCSEs column (July 7). I am 15 and currently studying 12 subjects at school. Each one is challenging, interesting and rewarding to those who work hard. When Michael Gove says we need change he hasn't a clue what he's talking about. He, like the rest of the Conservatives, does not have a clue about normal people who have normal lives because all he cares about is getting elected in a few years' time. Gove needs to realise that there is nothing wrong with the current education service.

From: *NME*
To: Joseph Howe

Yes, it's a complete pisser when someone tells you something you've worked hard for is pointless (I should know, I'm a music journalist, sob). It's even more annoying when that man looks like a cross between a schoolboy and the Compare The Market meerkat. Worst thing is Gove came through the state school system, but seems set on stopping others from achieving what he did – SR

HELLHOLE RATRACE OVER

From: Alex Marshall
To: *NME*

I've just heard the news that Christopher Owens is leaving Girls, and cannot express my sadness enough. It's a shame to see such an extraordinary band fall apart in their prime after the release of only two albums (both of which

EMILIE BAILEY

are terrific). Not only did the band write well-crafted, heartfelt songs, they also had one of the most intriguing backgrounds of any modern band, the stuff that legends are made of. I predict a legacy which will have people in 10 years' time wishing they'd appreciated the band while they were still around. I thoroughly hope that things work out for Christopher and the world will get to see him in some other form, and that previous demons don't drag him down.

From: *NME*
To: Alex Marshall
I hear you, Alex. In memory, how about all us Girls fans get together and recreate the video for 'Lust For Life'. You bring the baggy American Apparel pants, I'll bring, um, the boobs – SR

GGRRRRRIMES

From: Fafa Vignot
To: *NME*
What the fuck is going on with Grimes? Have you actually listened to her albums? OK, she's pretty and she's based in Montreal so I guess she's cool, but her music is to me unlistenable. I saw her a year ago supporting Arcade Fire in Montreal and it was probably the worst gig of my life. I had to go outside during most of the show because I couldn't bear such a voice. I'd rather listen to One Direction or Justin Bieber...

From: *NME*
To: Fafa Vignot
Yeah and, like, yeah, I hear she TOTALLY SMELLS!!!!! Look, Fafa, for as many people like you who think she sounds like deaf foxes screwing, there are others who want to dye their hair pink, shove a curtain ring up their nose and stay up all night replicating 'Oblivion'. For us, that kind of controversy is another reason to heart her – SR

STALKER

From: John
To: *NME*
"I got the Stone Roses at Heaton Park review issue of *NME* signed by the band themselves outside their hotel the other day. Reni said he hadn't seen the mag yet, but he thought it looked great!"

Web Slinging

The highlight of this week's NME.COM action

QUEEN'S BRIAN MAY AND HIS 36 HEDGEHOGS

"When I'm gone, people will no doubt remember me for Queen, but I would much rather be remembered for attempting to change the way we treat our fellow creatures." So spoke Brian May this week, on turning part of his Surrey estate into his very own wildlife sanctuary and refuge. He currently has 36 hedgehogs, seven badger cubs and two tawny owls under his care along with, we presume, various creatures that took residence in his hair during the 1970s. "Queen is a huge part of my life," the guitarist opined, "but I do have other interests. People know about the astrophysics, but I love gardening and I've always been passionate about the welfare of our wonderful British wildlife." Bless. Mind you, not everyone's into the idea...
Read the full news story about Brian May online at NME.COM/news/queen

Best of the responses...

It's going to be the hair you're remembered for. Deal with it.
Jay Tito Fantastico Whiting

In which case can I formally request you concentrate on the animals full time, for the sake of your own legacy and the listening public at large?
Marc Burrows

If that's the case, Mr May, how about you stop re-releasing Queen's back catalogue at every opportunity you get? And how about quitting doing awful Queen covers with the "pop stars" of today who aren't fit to lick Freddie's boots?
Ben Peter Scott

Maybe that's what he was doing on the rooftop of Buckingham Palace, rescuing a cat.
Paul Savage

I love this man, his mind and heart work together and these are the results. I do love animals and I really, really appreciate. Well done, Brian.
Roberta Guiducci

STILL ADORED

From: Neil Renton
To: *NME*
I can't shake the experience of seeing The Stone Roses recently, and I'm not sure if I want to. The conquering 'Fools Gold' is rattling about my head and I can still feel the hugs from many grown-up, loved-up strangers. But I've no idea where they go from here. It would be a minor miracle for us to expect new songs that lived up to anything they played at Heaton Park.

From: Victor Bianchin
To: *NME*
My friend and I travelled all the way from Brazil *just* for The Stone Roses' concert. There was all sorts of trouble (can you believe people in the ticket office lost our tickets?), but it was worth it. We managed to get to the front on Sunday and touch Ian Brown's hand. We went on Friday as well and both times it was like a big communion, making us feel like one with the Manchester people. Never thought a concert could move me so much. By the end of it, my voice was gone and I had tears in my face.

From: *NME*
To: Neil, Victor
TBH Neil, it sounds like you've been sniffing one of those jars of 'Heaton Park Atmosphere' that someone was flogging on eBay. Glad you enjoyed it anyway, and take heart in the fact that bloody nobody seems to have a clue where they should go from here. May I suggest *Mani's Shirts: The Musical* – SR

CRAZY DAVE

From: Callum Watkiss-Rooney
To: *NME*
So then, last issue, Stone Roses Heaton Park special (July 7). The central shirtless character on page 28 identifies himself as "Crazy Dave". What he says when asked if the gig will live up to the hype is this: "I don't know. I'm not arsed, really. I just wanna get fucked up! Have you got any drugs?" Some months ago I tried desperately but ultimately failed to get tickets for this event, and then a combination of lack of childcare, lack of funds and hatred of touts made any chance of going impossible. If I had obtained tickets I would have savoured every note played and treated the experience with the life-changing reverence it so deserved. Thanks then, *NME*, for bringing "Crazy Dave" into my life, and letting me know that such a colossal fuckwit is worthy of a ticket and I am not. Thanks, indeed.

From: *NME*
To: Callum
At least you can console yourself with some Heaton Park atmosphere, eh? – SR

STALKER

From: Beth Wilson
To: *NME*
I met Joshua and Rhys from The Horrors before their recent Brixton gig. I was wearing a Hawkwind T-shirt which they were VERY impressed with. In fact Tom Dougall from Toy joined the conversation as soon as he heard we were talking about Hawkwind too, and then after the gig I met Samuel Kilcoyne from SCUM – he too was impressed with the T-shirt! I also met Joshua again at Chazzstock, with Freddie from The Vaccines. We chatted for ages about – yep, you guessed it – Hawkwind.

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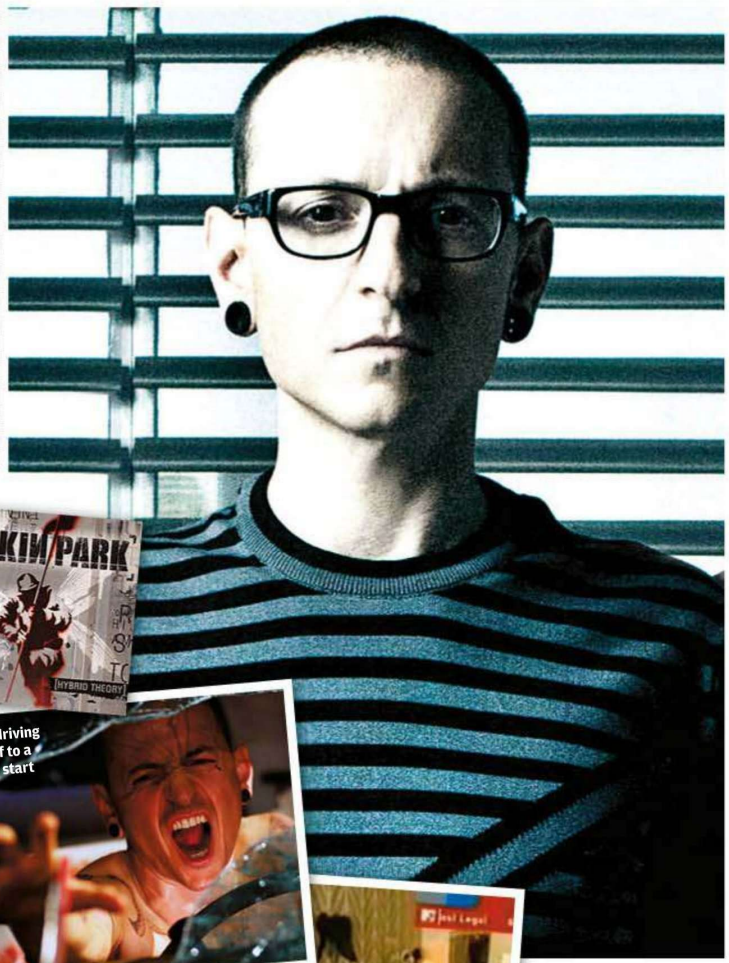
DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

CHESTER BENNINGTON
LINKIN PARK



QUESTION 1
What was the first Linkin Park album to have a Parental Advisory sticker on the front?
"That would be 'Minutes To Midnight'."
Correct

QUESTION 2
When you were on the OzzFest tour in 2001 you were bitten a spider. What type of spider was it?
"The guess was a brown recluse spider. I'm not sure that's positive, because a brown recluse bite typically results in massive flesh-death. I just had a nasty-looking bite with a black hole in it."
Correct. Are you more wary of spiders these days?
"I always check my seats and my beds and my furniture for all blood-sucking things."

QUESTION 3
At what point do you scream "Shut up when I'm talkin' to you!" on 'One Step Closer' from your debut album 'Hybrid Theory'?
"I'm going to say at the two minute and 17 second mark."
Wrong. One minute and 48 seconds

QUESTION 4
No cheating, but what colour eyes does the orange fish have on the tattoo on your left arm?
"Aqua blue. Maybe green? I'm going to go with aqua blue."
Wrong. Green

QUESTION 5
In 2010 you played Evan in the movie Saw 3D (right). How does your character die?
"I fly through the windshield. I don't actually die by ripping my skin off."
Correct. How did you get that part?
"The producer of all the Saw movies, Mark Burg, is Mike's [Shinoda, Linkin Park rapper] neighbour. He introduced me. I said, 'I love the Saw movies'. Mark said, 'Do you want to die in the next one?' I said, 'Fuck yeah'. That's pretty much how that audition went."

QUESTION 6
What is the name of the evil empire that has taken over the world in the Linkin Park 8-Bit Rebellion game on the iPhone and iPad?
"My brain says it knows."
Wrong. PixxelKorp. Pretty cool having your own videogame, eh?
"It's so awesome to be in a band these days 'cos we can do cool shit like make videogames out of ourselves. It's pretty rad."

QUESTION 7
What colour were your bedsheets when your home was on MTV Cribs (left) in 2001?
"I remember the wallpaper was fucking hideous. It was a fucking zigzag, bamboo, vertical, blue and white stripe nightmare. But the sheets? Army green?"
Wrong. Black and white cow print
"Oh yeah. Awesome. Even better!"

QUESTION 8
You've been playing Adele's 'Rolling In The Deep' recently. The original is used as the theme tune to which UK reality show?
"That's tricky 'cos I have no fucking idea. I'm going to guess *Big Brother*."
Wrong. Made In Chelsea
"That was my next guess!"

QUESTION 9
Linkin Park rapper Mike Shinoda has a side project called Fort Minor. Name three songs from their 2005 album, 'The Rising Tied'.
"We all know 'Where'd You Go'. 'Remember The Name'. And... I don't even know the names of our own songs. I'm surprised I got those two right."
Wrong

QUESTION 10
A cuddly toy of what animal was sitting on the keyboards when you performed 'Crawling' on Top Of The Pops in 2001?
"Was it a turtle? How fucking random! Why would I remember that?"
Correct

Total Score
4/10

"There was a couple I should have known. And a couple I absolutely should not have known. Like the turtle."

WORDS: RICH PELLEY PHOTOS: REX, OXFORD SCIENTIFIC/GETTY

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OUT WEDNESDAY JULY 25

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